

ELBORN PUBLIC LIBRARY

S

FIVE SHILLINGS
ONE DOLLAR

AUGUST 1961

APOLLO

THE MAGAZINE OF THE ARTS



ZENON KONONOWICZ: Landscape with a bridge at Kazimierz. Canvas 46 x 61 c.m. In the possession of the Grabowski Gallery, 84, Sloane Avenue, Chelsea, London, S.W.3. To be on view in the October Exhibition.

LONDON / PARIS / NEW YORK

JOHN BELL OF ABERDEEN

MEMBER OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

Antiques and Works of Art



An Antique Inlaid Sheraton Mahogany double Corner Cupboard with astragal door above and inlaid panelled doors below. Width of front 40½ inches, extreme height 7 feet 7 inches.

The one
Comprehensive
Collection of
quality Antiques
in Scotland



An Antique George I Walnut Tallboy Chest with finely figured front. Width 40 inches, height 6 feet 1 inch, depth 21½ inches.



A pair of Antique Florentine Gilt Wall Mirrors of attractive design. Each measures 52 inches high and 22½ inches wide.



An Antique eighteenth century Grandfather Clock with fine lacquered case. Maker, James Vick, London. Extreme height 7 feet 8 inches.



An unusual set of 6 Antique Hepplewhite Single Chairs in fruitwood and with loose upholstered seats.

56-58 BRIDGE STREET, ABERDEEN, also at BRAEMAR

Telephone : 24828

Telegrams and Cables : Antiques, Aberdeen

BY APPOINTMENT TO
HER MAJESTY THE QUEEN



GOLDSMITHS & CROWN JEWELLERS,
GARRARD & CO. LTD., LONDON

Antique Silver



Porringer, diameter 5". Date: Charles II 1669. Maker I.C. with crown and crescent.

THE FINE collection of antique silver, jewellery and clocks at the House of Garrard is both extensive and unique. For those with a taste for fine craftsmanship, a visit to Regent Street will prove most rewarding.

GARRARD *Crown Jewellers*

112 REGENT STREET • W.1 • REGent 3021 (11 lines)

Northern Antique Dealers' Fair

THE ELEVENTH NORTHERN

Antique Dealers' Fair

THE ROYAL HALL, HARROGATE

THURSDAY, 31st AUGUST, until THURSDAY, 7th SEPTEMBER, 1961

will be opened by

The Countess of Swinton

at 2.30 p.m. on Thursday, 31st August

ALL ARTICLES ARE FOR SALE AND THOSE SOLD WILL BE REPLACED DAILY
BY FRESH ITEMS

Open daily from 11 a.m. until 7 p.m. excepting Thursday 31st August and Tuesday 5th September
when the Fair will remain open until 9.30 p.m. *The Fair will not be open on Sunday, 3rd September*

A D M I S S I O N *First day Five Shillings* *Other days Three Shillings*



A fine Queen Anne Walnut Settee on six cabriole legs. Finely carved in original condition, date 1700.

North Wales Antique Galleries

(GILBERT MORRIS)

FFYNNONGROEW

NR. HOLYWELL

Phone : Mostyn 241

NORTH WALES

Member of the British Antique Dealers' Association Ltd.

Exhibiting at Northern Antique Dealers' Fair, Harrogate, August 31 to Sept. 7, Stands No. 27 & 28

Stand Phone: Harrogate 5047



QUINNEYS Limited

(WALTER NEEDHAM)

49-61 BRIDGE STREET ROW
CHESTER



Cables: 'Needinc' Chester. Telephone: Chester 22836 and 23632

Stands No. 8 & 9, Northern Antique Dealers' Fair,
Harrogate, August 31st to September 7th
Telephone: Harrogate 5084

Very Elegant 18th Century
Mahogany & Satinwood Secrétaire
35" x 17½" x 36" High
From a Private Collection

Fine PAIR 18th Century Mahogany STOOLS
Covered in Petit-Point Needlework
From the Lady Hague Collection



ADRIAN MERZ

*Fine Drawings and Oil Paintings
of all schools*

Exhibiting at the Northern Antique Dealers' Fair, Stand No. 26

SIR ANTHONY
VAN DYCK
(1599-1641)
Grey wash
heightened
with white
on green
paper.
10½" x 7½"

Collections :
J. Richardson
(Lugt 2184)
W. Mayor
(Lugt 2799)
"W.S."
(Lugt Supple-
ment 2650a)



**Advice given on Restoration, Valuation, etc.
Research undertaken.**

Drawings may be seen by appointment

Grasmere, Westmorland

Telephone - Grasmere 314

CATAN

Specialists in European Carpets

AUBUSSON SAVONNERIE
NEEDLEWORK



Louis XV Savonnerie.
Coloured pattern on an ivory background.

129 Champs Elysées, Paris Balzac 41-71

W. F. GREENWOOD

and Sons Limited

*Old English Furniture,
Pottery, Porcelain & Silver*



Fine Chelsea 'Hans Sloane' Plate, marked with an anchor in red.
Circa 1755.

also
3 Crown Place
Harrogate
Tel: 4467

37 STONEGATE

YORK

Tel: 23864

Est. 1829
Members
B.A.D.A. Ltd.



**RESTORATION
and CONSERVATION**
of the Antique, Oriental and Occidental

A few examples of work undertaken
BRONZES, CERAMICS, ENAMELS,
IVORIES, JADES, MARBLES, BUHL,
TORTOISE-SHELL, MOTHER-OF-
PEARL, SNUFFS, ORMOLU, OBJETS
D'ART, FURNITURE, ETC.

Restorers to the Leading Museums

G. GARBE

23 CHARLOTTE STREET,
LONDON, W.1 Mus 1268

FOUNDED 1770

ARDITTI & MAYORCAS

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION, LTD.

ANTIQUE TEXTILES
NEEDLEWORK
TAPESTRIES
CHURCH VESTMENTS

38 Jermyn St., St. James's, S.W.1

MAYFAIR 4195



C. John

**70 SOUTH AUDLEY STREET
LONDON, W.1**

(Member of the British Antique Dealers' Association Ltd.)

Telephone : HYDe Park 5288

(and at 36 HIGH ST., OXFORD) Tel.: Oxford 44197

FINE TAPESTRIES

SAVONNERIE and AUBUSSON CARPETS

NEEDLEWORK and BROCADES

ENGLISH and FRENCH FURNITURE

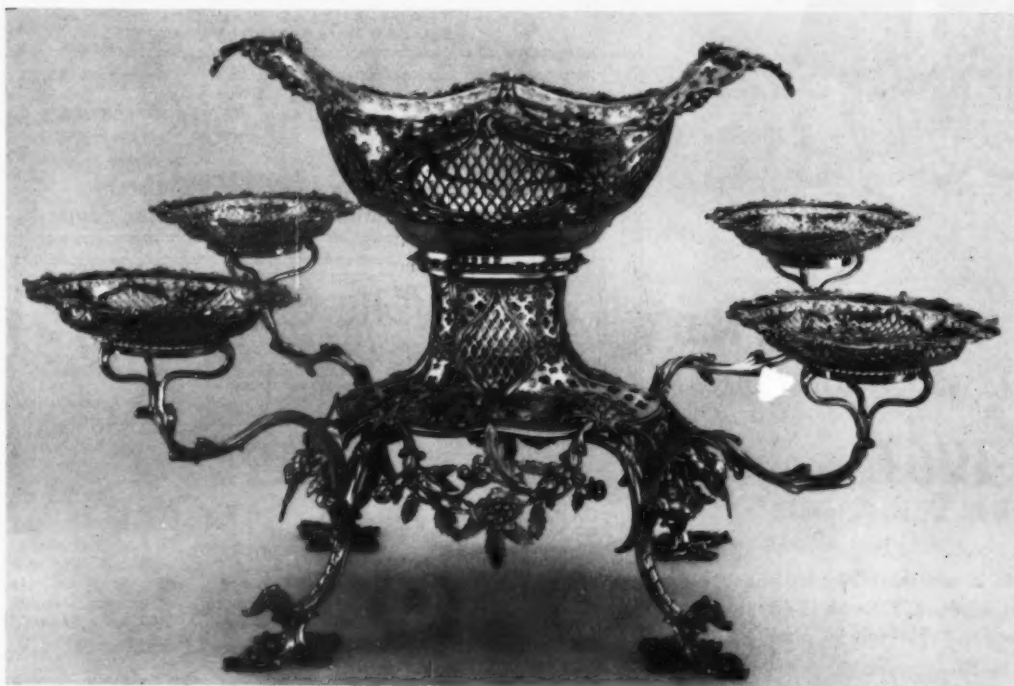
A rare and important panel of Norwegian Tapestry
depicting the "Virgin and Child" and three Kings.
Size 5 ft. 8 in. x 4 ft. 6 in.

LONDON
43 Museum Street
W.C.1
HOLborn 2712

S. J. SHRUBSOLE LTD.

London Showroom one minute from the British Museum

NEW YORK
104 East 57th Street
New York City
Plaza 3-8920



**ANTIQUE
SILVER**

A fine early
George III Epergne
date 1765
by Thomas Powell
Height 13 inches.



the thirteenth

ART & ANTIQUE DEALERS' FAIR

AT THE
PRINSENHOF MUSEUM



DELFT - HOLLAND

AUGUST 18th - SEPTEMBER 9th

1961

Write for free brochure - Haagweg 156

Leiden - Holland

Specialist in Antique
**TAPESTRIES EMBROIDERIES
SILK BROCADES VELVETS
NEEDLEWORK**

E. B. SOUHAMI
6C, PRINCES ARCADE, PICCADILLY,
LONDON, S.W.1
Regent 7196

Stewart Acton & Sons
(BRIGHTON) LTD.



(Members of the British Antique Dealers' Association Ltd.)

Genuine Antiques

**PERIOD FURNITURE,
PORCELAIN, GLASS, PICTURES,
Etc.**

TRADE SPECIALLY INVITED

12, Prince Albert Street, Brighton, 1
Telephone : BRIGHTON 25619

Antiques and Works of Art

Vera Bird

174A KENSINGTON CHURCH ST., LONDON, W.8
*Situated at Junction of Kensington Church Street & Kensington Mall
Tel. : BAYwater 2988*

TRADE BUYERS WELCOME
Kensington Antiques Fair, Stand No. 7

ROMA LIMITED *Period Decorators*
24, BEAUCHAMP PLACE, BROMPTON ROAD, S.W.3
KENsington 5839 *Established 36 years*
Period Fabrics for Curtains and Upholstery.
Sofas and chairs suitable for period rooms.

Visit The Old House,
HIGH STREET, SEAFORD

*Sixteen Showrooms of particular interest to Buyers of Antiques
Trade enquiries welcomed*
Phone : Seaford, Sussex 2091 *Shippers and Removers*

WANTED

Gs. a line, minimum 24s.

GARRARD & CO. LTD.
112 Regent Street, London, W.1

Reg. 3021

Silver Tea and Coffee Services, Trays, Waiters, Dishes, Spoons and Forks, Candlesticks, Candelabra, Antique Jewellery, and 17th and 18th century Clocks. Garrard & Co. Ltd., Crown Jewellers, are particularly interested to purchase and offer the best possible prices. Send pieces to 112 Regent St., London, W.1, or a personal visit to our London showrooms would be welcomed.

KEN WEBSTER

17a Lamballe Road, London, N.W.3

Swiss Cottage 3250

Wants New Zealand, Pacific and African carvings, idols, etc. Also books, papers, pictures, on early N.Z. and Australia.

ROFFÉ & RAPHAEL
in succession to

THE VIGO ART GALLERIES

(MEMBERS OF THE
BRITISH ANTIQUE
DEALERS' ASSN.)

*Specialists in Antique Oriental
and European Carpets and
Rugs, Tapestries and Needlework*

A fine Karabagh (Geor-
gian) carpet, design hav-
ing a very strong
European influence in
colours of beige, red and
green on a dark blue
ground. Size 19 ft. 9 in.
x 7 ft. 5 in.

**6a Vigo St., Regent St.,
London, W.1**

Telephone: Regent 4951

Telegrams: Viartlerie, Piccy, London



July 31st to August 19th

**ST. JOHN CHILD
DOROTHY RICHARD
ANN RYVES**

August 21st to September 9th

**JASPER ROSE
CLARA SALVATORI
WENDY SPARKS**

Woodstock Gallery

16 Woodstock Street, London, W.1.
Daily 10—6

Tel.: Mayfair 4419
Sat. 10—1

LINCOLN GALLERY

8 SLOANE STREET, KNIGHTSBRIDGE, S.W.1
Telephone: BEL 6639

MARGIT BERECKZI

Until August 31st

DAILY 9.30—5.30

SAT. 9.30—1 p.m.

U.G.G. UPPER GROSVENOR GALLERIES

19 UPPER GROSVENOR STREET, LONDON, W.1. (HYD. 3091)

AUTUMN CHOICE

August 5th — 18th

10 a.m. to 6 p.m.
Monday/Friday

10 a.m. to 1 p.m.
Saturdays

grabowski gallery

Paintings by:

**DUNBAR MARSHALL and
EUGENIUSZ ARCT**

Until August 12th

**SHANTI DAVE
STEFFANUTTI FERRUCCIO**
from August 16th to September 9th
daily 10—6

84 Sloane Avenue, Chelsea, London, S.W.3

Kensington Antiques Fair

The Royal Borough of Kensington Antique Dealers' Association
PRESENT THE TENTH

KENSINGTON ANTIQUES FAIR

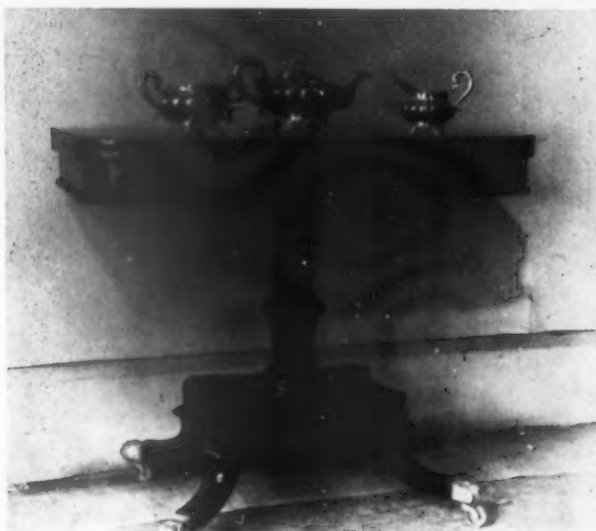
August 24th to September 7th, 1961

Daily 11 a.m. to 8 p.m. Admission 3/6d.; Season Ticket 10/-
ALL EXHIBITS WILL BE FOR SALE

Patron: Mrs. DAVID BRUCE

KENSINGTON TOWN HALL

Information: Chairman: GORDON HAND, 18 Chepstow Corner,
Westbourne Grove, W.2. Telephone: BAywater 0322 and 2988.
Promoted by Kensington Antique Dealers Ltd.



One of a pair of mahogany card tables.
William IV melon-shaped silver tea set.

LEONARD OF LIVERPOOL

OLD ENGLISH FURNITURE

ANTIQUES FINE ARTS PORCELAIN PAINTINGS

69 BOLD STREET - LIVERPOOL - 1

ROYal 8462

also at 1 SYDNEY ST., FULHAM RD., LONDON, S.W.3
FLAxman 8962

Kensington Antiques Fair. STAND No. 21

THE BRIGHTON ANTIQUES FAIR

AND EXHIBITION

THE CORN EXCHANGE

July 28th to August 8th

2 p.m. till 10 p.m. Daily except Sundays

Admission 2/6d.

Information: Chairman: GORDON HAND, 18 Chepstow Corner,
Westbourne Grove, W.2. Telephone: BAywater 0322 and 2988.

DELEHAR

ANTIQUE JEWELLERY,
SILVER PLATE, CHINA,
GLASS, ETC.

*Specialising in Jewellery
and Small Antiques*

Exhibiting at the Kensington Antiques Fair

STAND No. 42

178a DRURY LANE, LONDON, W.C.2

Tel.: CHA. 3745

DAVID TRON

275 King's Road, S.W.3

FLA 5918

*ANTIQUE
FURNISHINGS OF
QUALITY*

KENSINGTON ANTIQUES FAIR

STANDS 35 and 36

SOMERVILLE HOUGH

Member of the British
Antique Dealers' Association Ltd.



Paintings and Drawings to Collectors
and the Trade

Kensington Antiques Fair. STAND No. 39

27 LONDON END : BEACONSFIELD
BUCKS

Telephone: Beaconsfield 1022

Kensington Antiques Fair

Vera Sutcliffe

specialises in Early English Porcelain



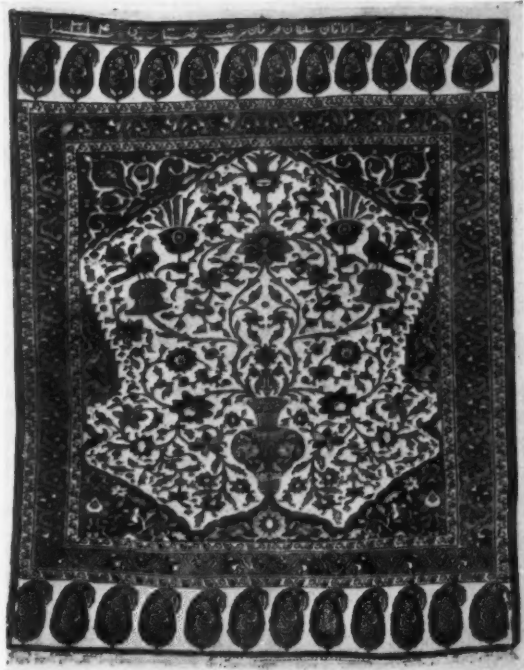
Pieces from our Derby Collection

23 BRIGHTON ROAD
SOUTH CROYDON
SURREY

Telephone :
CRO. 1907

RESIDENT ON PREMISES

Stand No. 29, Kensington Antiques Fair



An old Senna Hamadan. 6 ft. 8 in. x 4 ft. 5 in.

Exhibiting at the Kensington Antiques Fair, Stand No. 1

S. Franes

71-73 KNIGHTSBRIDGE, S.W.1
Telegrams: ARTPERSAN, Knights, London. Tel.: BEL 1888/9

**HAMMERSLEY
of HARPENDEN**

EXHIBITING BRIGHTON FAIR
JULY 28th to AUGUST 8th



BERTAL. One of a fine pair of Still Life oil paintings.
Fully signed. Size including frames 31 in. x 26 in.

EXHIBITING KENSINGTON FAIR
AUGUST 24th to SEPTEMBER 7th



B. W. LEADER. Nice Oil Painting on board.
Size including frame 18 in. x 15 in.

STANLEY HOUSE

PIGGOTTSHILL LANE : HARPENDEN : HERTS
Telephone : Harpenden 4053

Open Mondays, Fridays, Saturdays : Any time by appointment

APOLLO

THE MAGAZINE OF THE ARTS

Volume LXXV, No. 438

August 1961

Editor and Publisher:
H. W. FINNEGAN JENNINGS,
D.F.C., Dip.A.A.

American Editor:
MRS. M. L. D'OTRANGE MASTAI
21 East 57th Street, New York 22, N.Y.

Advertisement Manager:
MISS VERA ZEBEDEE

Paris Agent:
Société Française de Régies
18 Rue Friant, Paris XIVe
VAU 15.04

	PAGE
HENRY MOORE Jasia Reichardt	33
NEWS FROM LONDON GALLERIES P. M. T. Sheldon-Williams	34
ART IN ROMAN BRITAIN—Part I: Stone Carving and Sculpture Judith Banister	35
BIDSTON HILL IN POTTERY DECORATION Dr. Knowles Boney	37
BOXES AND CADDIES—Part I James Melton	40
GREEK BELL-KRATER	43
NEW LINKS Jerome Mellquist	44
MODERN ART IN LONDON Jasia Reichardt	46
ALEXANDER WEATHERSON Jasia Reichardt	49
NEW YORK NEWS M. L. D'Otrange Mastai	50
KENSINGTON ANTIQUES FAIR	53
NORTHERN ANTIQUE DEALERS' FAIR	55
BOOK REVIEWS	56
EUGENIUSZ ARCT	58
SALE ROOM PRICES	60

APOLLO
22 South Molton Street,
London, W.1.
MAYfair 3169

SUBSCRIPTION RATE : £4.10.0
\$16.00

USIS GALLERY

40th Annual National
Exhibition of the Art
Directors Club New York—1961. July 26 through August
9 to 6 Daily except Sat. & Sun. No admission charge.

AMERICAN EMBASSY, Brook Street Entrance, Grosvenor
Square, W.1.

THE TEMPLE GALLERY

3 Harriet St., Knightsbridge,
S.W.1 Tel.: Belgravia 7678

SUMMER SHOW

drian galleries

Paintings by

DENIS BOWEN

JEANNETTE

DAPHNE REYNOLDS

MARCELLE VAN CAILLIE

August 9th—21st

An Exhibition of Paintings by

SIX FLEMISH PAINTERS

August 22nd—September 11th

This exhibition is with the collaboration of the Galerie de la Madeleine Brussels

5-7 porchester place marble arch
london w2 pad 9473

MOLTON GALLERY

44 SOUTH MOLTON ST., LONDON, W.1

MAYFAIR 2482



MARTINEZ Composition Wood

LUICHY

MARTINEZ

Sculpture

August 9 - Sept. 2

SEPTEMBER: DUNCAN

THROUGH THE TAURUS PRISM

Paintings, Drawings, Sculpture
by

armstrong	deman	peile
anderson	fowells	reiser
berge	gridley	ricketts
blayney	gaidyne	rodgers
boszin	horna	ross
cantrell	kepenyes	sully
chase	marosan	fayetta varney
clark	milman	n. varney
n. kuo-davis		worsdell

CZOBEL DERRAIN EPSTEIN GOETZ REDPATH

CHILTERN GALLERY

10 Chiltern St., London, W.1

GALLERY ONE

AUGUST : ALEXANDER WEATHERSON
SEPTEMBER : CHRISTOFOROU

Permanently

BRADLEY	KEMENY
CHRISTOFOROU	NEBEL
FULLARD	SHARIFFE
HEYBOER	TADE
KARSKAYA	WEATHERSON

World agents for
F. N. SOUZA

Also works by

ERNST • KLEE

Illustrated catalogues on request

16 North Audley Street, Grosvenor Square
London, W.1 HYDe Park 5880



BRACHER & SYDENHAM



A George III Tea & Coffee Service, 1802

Makers : Geo. Smith & Thos. Hayter.

and A George III Tea Tray, 1803

Makers : Hannam & Crouch. Length : 22 ins.

QUEEN VICTORIA STREET, READING, BERKSHIRE

Telephone 53724

Established 1790



HENRY MOORE at the NEW LONDON GALLERY

By JASIA REICHARDT



HENRY MOORE: Bird Basket, 1939, lignum vitae and string, 16½ in. long.

IN connection with Henry Moore's exhibition of stone and wood carvings on view at the New London Gallery, one has the opportunity of examining, in this comprehensive selection, the range of his subject-matter over a period of years, from his student days till now. Contrary to what a viewer might expect, having seen the exhibition of bronzes recently at the Whitechapel Gallery, the number of reclining figures as well as the mother and child groups, is not proportionately as great as one might have been led to believe. The fact that the majority of literature dealing with Moore's work stresses the connection between the sculptures and the images of mother-figure, mother-earth, mother-as-source-of-life, tends to explain away, and in a sense dismiss, much in the sculptor's work that is of great interest. Some time ago in a television interview Moore was asked what he thought of a book written about him that had not long before been published. To the interviewer's amazement the artist replied that he had only briefly glanced at it and had not read it because he felt that the text offered too many conclusive explanations about his motives, his methods and his unconscious intentions. Moore said that he felt that if he knew exactly why he sculpted certain type of imagery in a certain way, he might simply stop sculpting.

In the case of many sculptors, but particularly in the case of Moore, one has to accept the idea of inevitability in the creation of a piece of work. One cannot deny that there is an inevitability in the course of events which predestine that a block of wood, or stone, will result in a certain type of form. This inevitability one must respect, and whether in this context one will imply a belief in 'truth to material', or a process of thought which is fired by the initial shape of the raw material, Moore's acceptance of what this dictates is a conscious act. There are two things which must be established during the first stages of work—the first, is that the volume must be based on a functional inner structure, and secondly, that Moore's predominant interest in organic, as opposed to purely geometric concepts, leads him towards one particular solution. Even within a form that appears to be purely abstract, Moore tries to stress its connection with something that is essentially organic. The *Bird Basket* is a good example. Nevertheless, some of Moore's best works of the 1930's are,

if not exactly purely geometric, at least formally abstract. In 1949 Moore said: 'Purely abstract thinking is a matter of taste and design, it is not sculpture'. Yet, his carving in walnut of 1935, of which the organic quality rests solely in the connection between form and material, must be considered an extremely powerful piece of work. The same applies to Moore's two *Square Forms*, of 1934 and 1936 respectively, which are carved in stone.

There is a slight weakness, in the earlier work of the two particularly, which is the rather arbitrary connection between the mass and weight of the work and the formal linear pattern engraved on it. In the *Square Form* of 1936, this linear design is very much better integrated and functions with the form of the sculpture as a whole. Moore has made use of the combination of pure line and volume in several works, yet nowhere does it work as well as in the *Bird Basket*, where the place of the engraved line is taken over by string, which here fulfils a very much more complex function.

[Owing to the sudden illness of Horace Shipp, Current Shows and Comments which has been the opening article for so many years has had to be held over.—EDITOR.]



HENRY MOORE: Carving, 1935, walnut wood, 38 in. high.

News the from London Galleries

THE big summer show at Frost & Reeds is called *Contrasts*. To the British gallerygoer, loyally walking his acres of cement, the title could aptly cover the whole of London's art world—between seasons. This is not a time for sensations, but for those who really care about the health of the Arts it is a fascinating period of muted discoveries, lights hidden under bushels, top-name desiderata and the first virile attempts of the unknown to catch the eye of the passer-by.

A big window picture, one of Raoul Dufy's 'Regattas' at Wildenstein, gleams across the street at the frontage of Frost & Reed. It is a signal that we are in the land of high colour; not the hectic flush of the inspired amateur but the full expertise of the professional painter. And there is a family connection too. Jean Dufy, this year the same age as that at which his brother died, has four canvases in Frost & Reed's mixed exhibition. This *petit maître*, with his primary colours just this side of chalk, is becoming very popular—and deservedly so; what he lacks of his brother's drama, he makes up for with a kind of authoritative charm.

The same exhibition has other names with a familiar ring—Yves Breyer, Chaplain-Midy, and a magnificent Claude Venard 'Port Breton' in the most Gallic tricolore colouring.

Not always so daring in their displays, the management has been heartened both by the public's response and because this has demonstrated in practical form cumulative faith placed in a number of up-and-coming painters.

Artists like Michel Rodde, Jean Lecoutre and Gabriel Godard (most of the catalogue is of French origin), all have a following today. These are "luxe" painters; of faultless execution, they belong to that stratum of painting which gives Paris its chic as a cultural capital. Their appearance in London adds to the city's lustre. Worth a special mention is Michel Henry, a great purveyor of orange pigment.

Even the big men of Modern Art take it easy in the summer-time. Interesting evidence of what lies in the capsule of the sculptor's mind is provided at Brook Street Gallery (July through August), where a doughty quartet—Arp, Cesar, Gonzalez and Moore—back up maquettes and small sculpture with working drawings and other graphic work. There are at least three of Cesar's famous "screens", surely the acme of high XXth century good taste, and it is satisfying to see Gonzalez, the grand old man of metal sculpture, in the right kind of company. Only Arp strikes a wry note. Except for his *Head and Shell* (rich in traditional plastic values), the rest of his exhibits, the reliefs—an early surrealist escape from sculptural convention, belong more to the painter's than the sculptor's world. The small pieces by Moore and his drawings are all of high standard.

An intriguing *melange* of his graphic work, cut out and pasted in quixotic harmony on a single card by Mrs. Irina Moore can be seen at the Grosvenor Gallery—a bargain multiple offer for the enthusiastic amateur. This is part of an interesting miscellany reflecting the future intentions of the Gallery. The Directors want to give more backing to young artists. They have weighted the show more or less equally between giants and challengers. There are *Abstract-Expressionist* watercolours by the Canadian Newcombe and thin sensitive collages from Lorri Whiting in the same room as Picasso, Matisse and Modigliani. Appel's aggressive paintwork fails to reduce the residing humour of a large portrait. The Gallery is also showing individual works by young unknown artists whose pictures have collected over the past twelve months for introduction to the public in this way. Those who saw the graphic collection of Soviet artists at the Gallery should ask about the great *Kunstler-Mappe* of Anatoly Kaplan's lithographs (introduction by Ilya Ehrenburg), specially published for the Grosvenor Gallery by the Lithographic Workshop of the Experimental Laboratory at Leningrad.

Variations of some of the 25 prints were in the original British exhibition. In retrospect, the man's head swathed in a bandage stands out—a sort of Russian Van Gogh.

Not far away, at the Upper Grosvenor Galleries, the flashing swirl of Cerrano's bravura makes way for a complete contrast



MICHEL RODDE: *Marine*, 19½ x 25½. Frost & Reed.

in mood. "Autumn Choice" might well be renamed "Romance and Nostalgia".

A whole room is given over to William Ware's dramatic and luminous industrial and town studies with their nocturnal northern element making night pictures of "The Royal Court Theatre" and "Sloane Square" seem like fugitives from Lancashire or Yorkshire. A microcosmic world with a strong flavour of Hieronymous Bosch (in "Paradise Garden" vein) is seen briefly in calm watercolours of Raymond Hitchcock. Rex Whistler tradition—very English. Romance of a different kind, with Rider Haggard shading his eyes against the sunset glare of the past, is evoked in Madeline Pearson's long canvas of the "Valley of the Kings", a piece of modern topography unmatched in recent years. Miss Pearson accompanied Sir Mortimer Wheeler's expedition to view the doomed treasures of Nubia before they are swamped by the new flooding of the upper Nile. Not since the official war artists had their fling has a painter of quality carried out this kind of work. Alongside are nostalgic heads of children by Marjorie Hawkes. Round sombre peasant eyes implore sympathy. In *couture parlance*, these pictures belong to the new season's collections—the theme is Autumnal. (An unusual step—the Gallery is holding open house on August 9th (four days after the opening) at 7.30 for their artists of the exhibition to meet the public.)

Hal O'Nians' new gallery in Ryder Street appeals to the senses and to sensitivity. The specialities are Italian XVIIth and XVIIIth century paintings and drawings, also some fine examples of the same period from Holland and Britain. Ask to see a particularly appetising still life of fish by Alexander Adraenssen, dated 1661—a picture of almost *trompe l'Oeil* seduction, and a large fruit and flowers study by the Neapolitan Giovanni Battista Ruoppolo, full of baroque splendour, painted in the grand manner. Fresh from the liners and large enough to rank as important (research is yet to be undertaken for their authorship), are two attractive 'grisailles' from a series on the Arts. The children in these are replete with character—probably Dutch but worked in Paris.

Kaplan's have a full-scale summer stock exhibition including, as well as the Ecole de Paris and the Gallery's own artists, three oddities from Dali: a portrait of Edward Wassermann from the Paul Eluard collection, a costume design (the last of its kind upon the market; Mme. Dali has brought back all the rest), and a rare pre-surrealist landscape in oils of the painter's birthplace. Atlan is featured, a reminder that the Musee de l'Art Moderne is giving him a large retrospective exhibition later in the year.

This mixed exhibition will be followed by Alfred Cohen's pictures of the Thames. An American's vision (by permission of the various River and Port Authorities) of London's river from Gravesend to Westminster.

The African World at the Chiltern Gallery is seen through the eyes of artists: the Taurus Group. In this selection, Fayette Varney's best paintings show style and humour. There is something specially pertinent in a small picture of Montego Bay with its fringe of symbols framing the tiny eye's view of boats riding at anchor.

August may not be the month for grandeur at the Galleries, but it is certainly the time for adventurous though modest collectors of every taste.

P. M. T. SHELDON-WILLIAMS

ART IN ROMAN BRITAIN I—STONE CARVING AND SCULPTURE

By JUDITH BANISTER

JULIUS CAESAR'S invasion ships in the English Channel, 55 B.C. The sack of Rome, 410 A.D. Between them, four hundred years of Roman rule, four hundred years of Roman influence. Rome brought to the half-tamed north the vitalising impact of her southern civilisation; if, by the end of the period, she had subsided into decadence, unable to control her far-flung reaches of empire, she had the satisfaction of knowing that her ways, her laws, her religion and her art had taken root. In those first four centuries of our era, a period lasting, it must be remembered, as long as the middle ages, there emerges Rome's great contribution to civilisation for all time. Rome dominated, but did not dictate. Her leadership encouraged her subjects to be proud of Roman citizenship. "The long acquisitive arm of Imperial Rome" was quite prepared "*parcere subiectis, sed debellare superbos*". There was no harm in encouraging native artists and craftsmen, and their skill and ebullience interpreted Roman styles and catered in their own forthright manner for Roman and Romanised tastes.

In tracing the story of Rome's impact on art in Britain, there are three factors that brought about the gradual integration of classical idealism with native humanism. There was the inspiration of the fine works imported from Italy and the older centres of Mediterranean civilisation; there were the works of Rome-trained craftsmen; and there was considerable patronage of local craftsmen. Comparisons and contrasts are inevitable, and how rewarding they can be was proved by the recent exhibition of Art in Roman Britain held at Goldsmiths' Hall, London, to celebrate the 50th anniversary of the Society for the Promotion of Roman Studies. Within the limited gamut of 200 exhibits, sculptures and frescoes, mosaics and metalwork, pottery and glass showed succinctly and strikingly the military, domestic and religious influences of Rome.

Rome's conquests were never wholly military. Her soldiers marched in, conquered, then settled down in their camps to keep the peace, sometimes tranquil, not infrequently uneasy. After the soldiers came the city men and the law-givers, the merchants and the country gentlemen, making a new life for themselves and giving in return the benefits of Roman civilisation. Because what they brought to the colonies and provinces of Rome was worth having, Rome prospered. She succumbed when she had no more to give.

War brought Rome to Britain, and ironically, nearly two thousand years later, war revealed much that Rome had brought with her. The excavations in London during the last decade themselves reveal a city of turmoil, where the worshippers of the dying creed of Mithras hid their treasures from the iconoclastic Christians. It has been averred that, had it not been for the universality of Christianity, the cult of the Persian "Lord of Light", Mithras the bull-slayer who gave his soldiers "strength for the day" and was "immortal to rise again", would have swept the whole of the western world. Be that as it may, there is no doubt that the Mithraeum in London was more, very much more, than a soldier's temple. The fine marbles imported from Italy betoken substantial donations from a congregation, not of simple soldiers, but of rich merchants and well-paid civil servants. Other-



Fig. I. Late IInd century A.D. marble head of Mithras, one of the most important classical sculptures ever to have been found in Britain. Found in 1954 on the site of the London Mithraeum.

wise, what would such exquisite examples of classical art be doing in a place on the very verge of the Roman Empire. Of the becurled head of Serapis, Professor Toynbee recently remarked that "there is nothing finer of this date even in the great museums of Rome itself." Carefully hidden, the treasures of the Mithraeum must have been prized still, two centuries after they were made, precious relics of Rome's grandest days. It was no longer the practice to bring over fine classical marbles to distant Britain as it had been in the first flush of conquest.

But if the Mithraic finds represent a rich community in London, who found in the eastern cult a closer affinity than could be wrested from the impersonal, chilly, legend-bound Jupiter and his hierarchies, they also put aside many a doubt about the provenance of other fine Roman marbles. Though tradition may have insisted that this was found "20 ft. down in Walbrook" or that came "from Fishbourne", informed opinion, knowing of no authentic work of such excellence from a British site, preferred to suggest they were the outcome of some nobleman's Grand Tour. Now, with Serapis and Mithras at their head, the list of early and contemporary imports from Italy grows apace. The early 1st century marble head of a man did doubtless come from Fishbourne—a contemporary import to grace the imperial shrine built near Chichester by Cogidubnus, "King and Imperial Legate in Britain." Almost certainly it is a portrait of Germanicus, brother of the Emperor Claudius. Likewise, the Ransom



Fig. II. Bronze portrait head of Claudius, showing probably Gaulish interpretation of the classical style. Found in the River Alde, Suffolk.



Fig. III. Powerful, forthright, this stone head of Constantine was found at York. Probably the work of an immigrant provincial craftsman, it illustrates the sense of grandeur that obtained in so many works produced during the Roman occupation.

marbles, found in 1889 in Walbrook, are surely part of the corpus of treasures from the Temple of Mithras, imported perhaps sixteen centuries before any English milord thought of making his grand tour. It is a thrilling thought that the mid-IInd century river-god, a marble inspired by Greek sculpture that bears all the marks of authentic classical work, has been reclining in London for so long an age.

In the imported sculptures, there is classical dignity, there is idealised nobility in the portraits of both gods and men. Mercury is tall and beautiful, the epitome of grace; even the gods who were themselves imported by Rome, Mithras from Persia, Serapis from Hellenised Egypt, acquire a Roman stature, and works made to praise men, such as the fine portrait bust from Lullingstone, provide fine classical material.

But not all the temples in Britain, not all the merchants and landowners and civic dignitaries could afford to go to Rome for their statuary. Some made purchases across the Channel, where Gaulish artists were rapidly steeping themselves in the classical style, even if natural native vigour and long-established Celtic tradition did obtrude from time to time. A good many provincial craftsmen became "camp followers", and travelled overseas with the armies; after all, the army needed good sound homes and temples and storehouses when it built its forts and camps, and they needed deities to worship, and commemorative pillars and tombstones and frankly decorative works as well.

Throughout the whole of the Roman occupation, the Celtic tradition in Britain remained alive. Quite early, during the 1st century A.D., there is already a blending of native and classical—Claudius the Emperor wears his Romanism with a Gallic air in the bronze head found in the River Alde in Suffolk. Here is the provincial artist's soldierly emperor, a work of probably Gaulish origin but influenced by classical



Fig. IV. Fine classical bust of a man, carved in Greek marble. c. 130 to 140 A.D. it was found in the basement room at Lullingstone Villa, Kent.

models—even if only to conform with the requirements of the state patron who commissioned it. Sometimes the native tradition dominates, sometimes it is overlaid with classicism. Of two stone reliefs of the three mother-goddesses of the IInd or IIIrd century A.D. from Cirencester, one shows the deities in naturalistic classical poses, the other shows them in typically Celtic frontal stance.

Roman religion did not obliterate the Celtic gods and goddesses, and indeed some Roman settlers, particularly the women, may have turned to the little hooded "godlets" of healing, fertility and after-life to satisfy their personal needs. After all, they were excluded from the rites of the masculine Mithras, and it is notable that these little Genii Cucullati were especially popular in the area of Hadrian's Wall, where Mithras was much worshiped by the soldiery. The Mithraic altar of the IIIrd century A.D. from Carrawburgh is local work made to the order of an army prefect. It is a most effective piece, the rays of the god's nimbus having been pierced so that a light might be placed, sunlike, behind. It is inscribed in dedication to "the invincible god Mithras" by M. Simplicius Simplex.

The soldiers probably made use of local craftsmen from quite an early period. Soldiers spend freely whenever they have money, and if the road to Rome were troubled by rebellious tribesmen, the local craftsmen would benefit from the wealthier citizens as well. Certainly, it was much easier to go down to the market and order a new statuette of Mercury, even if he were a little less godlike to Roman eyes, than to have all the trouble of writing out to Rome and importing one. And to Rome the administrator, trade was as useful as tribute. In building up the outposts of empire, it was only intelligent to use the craftsmen on the spot.

The classical imports of the early occupation period had provided excellent models by which the provincial artist could adapt his skills to the taste of his Roman masters. Throughout the four centuries of Roman rule, even when Rome's actual power was on the wane, there is still in the portraiture and carving a tremendous sense of the grandeur and strength of Rome. Indeed, the native vigour of Celtic art, their warrior worship, their feeling for flowing line and their economy of ornament helped to invigorate the idealised, over-stylised art of the later Roman Empire. Sometimes the provincial work is crude, but often what it loses in



Fig. V. Completely Celtic in character, with long tapering face, bold almond eyes, and stylised ears and slit mouth, this stone head from Gloucester is native work of the 1st century A.D.

sophistication it makes up in refreshing ebullience.

Perhaps the provincial craftsmen's debt to Rome, his interweaving of native tradition with classicism, can best be illustrated by the magnificent, powerful head of Constantine from York. Here is an emperor, of rugged masculinity, a warrior who is all virility, a man, not a deity, symbolising the strength and grandeur of Rome. Nothing so powerful would have been carved in Rome; it was the provincials who were now developing the power that Rome was soon to surrender.

(To be concluded)

BIDSTON HILL IN POTTERY DECORATION

By DR. KNOWLES BONEY

AMONG the many examples of the potter's art which commemorate events in Liverpool's historic past, few are perhaps better known than the group of pieces depicting Bidston Hill and its signalling station. Before proceeding to discuss the examples illustrated, it may be of interest to refer briefly to what is known about this vanished landmark which was once such a familiar sight to the citizens of Liverpool.

It is said to have come into existence shortly after the end of the Seven Years War by order of the Town Council as the result of representations by some of the leading merchants wanting early news of the arrival of their ships in port. Essentially it consisted of a row of masts or poles of varying height, few in number at first and added to as the port increased in size. Chandler ('Liverpool', 1957) tells us that the actual building of the lighthouse which formed part of the completed signalling station was commenced in 1771, the cost of the whole undertaking being paid for by the dock dues.

The system of signalling was by semaphore. This device can be seen (Figs. I and II) in the middle of the long row of masts, at the foot of and to the right of the signal house and was used to signal to Liverpool the number of vessels in sight. As soon as identification could be established, the owner's house flag was run up on his mast, whence the message could be transmitted to a 'look-out' on the top of Duncan's warehouse in Chapel Street near the merchants' Coffee House. At a later date this was changed to the summit of the Tower in the old church-yard. Beginning at Holyhead Mountain, the signal was relayed along the north Anglesey coast through Llanrhyddlad to Point Lynas, thence to Puffin Island, the Great Orme, Llysfaen (just above Colwyn Bay), Prestatyn, Hilbre Island and Bidston before reaching its final destination in Liverpool. In these days of the electric telegraph and radio signalling all this sounds rather primitive, yet if accounts are to be believed the method was not only efficient but could be worked with considerable speed, short messages taking but a minute or less in trans-

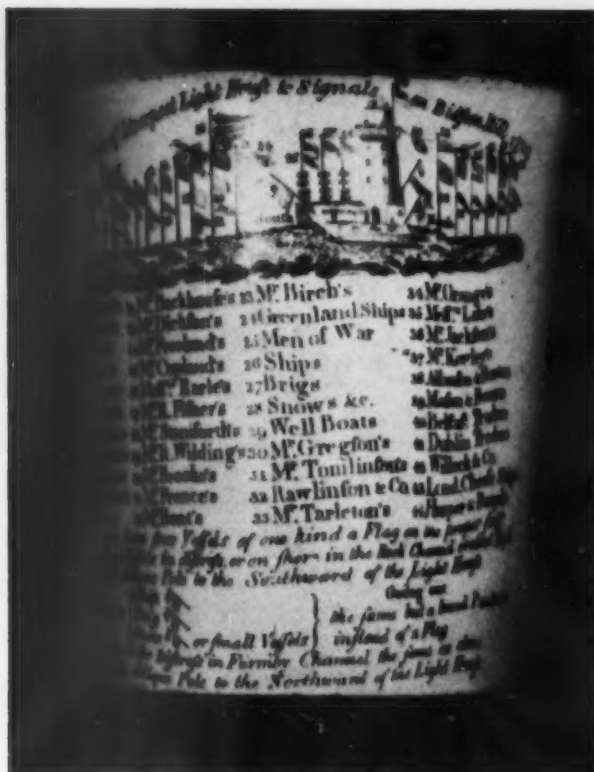


Fig. I. Black printed pottery beaker dated 1788.

mission between Holyhead and Liverpool. Improvements were made in the semaphore from time to time with a corresponding saving in time and the system continued in use until 1858 when it was finally replaced by the electric telegraph.

Its useful life was consequently not much short of a hundred years and it is therefore somewhat surprising to find that the commemorative pottery, which is almost entirely confined to earthenware, did not apparently make an appearance until the last few years of the century, the year 1788 marking the first recorded dated example. It so happens that pieces carrying this date seem to outnumber easily all other dated specimens and this, added to the fact that none are found with fewer flagpoles—it will be seen that the number of these progressively increased as the years went by—suggests that it may have been the first year of issue. But it is interesting to note that an illustration of the signalling station seen here had already been in use for some years as a heading for Holden's 'Liverpool Almanac and Tide Tables'. At a time when pottery printing in Liverpool was at its zenith and suitable subjects, particularly those connected with ships and the sea were eagerly sought after, it is strange that this one was so long overlooked.

The ware decorated in this way consists chiefly of mugs, beakers, jugs and a few plates, manufactured of creamware similar to and indistinguishable from that being made in Liverpool at this time and there is little doubt that it is correctly so attributable. The printing is black or brownish-black, on-glaze and may be found with or without the addition of a certain amount of colour which clearly would be of help where flags form an important part of the decoration. One of the early examples just referred to is seen in Fig. I, a black printed beaker with the description 'An East View of Liverpool Light House & Signals on Bidston Hill' followed

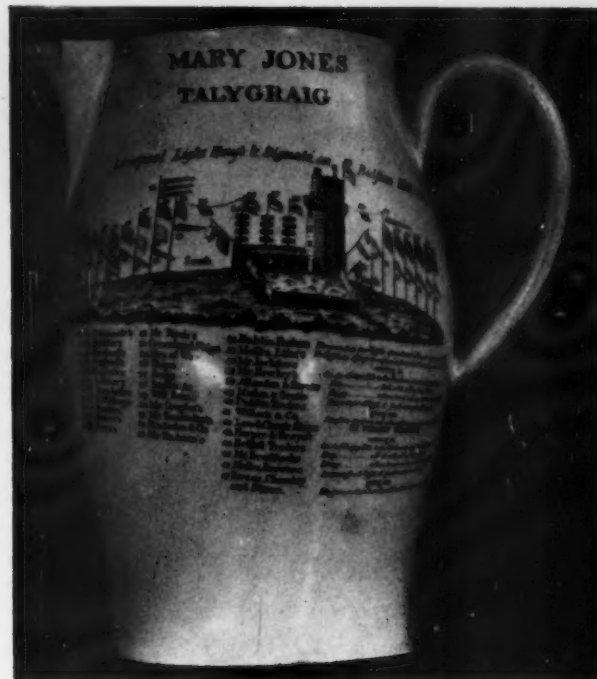


Fig. II. Black printed jug dated 1789.

by the date 1788. It shows the house flags of thirty-five merchants on numbered poles, the corresponding names underneath containing many well known in the annals of Liverpool. Nine more poles are reserved for a miscellany of vessels among which 'warships' and 'London Cheese ships' will not escape notice. A mug bearing this dated print was among the losses sustained when the Liverpool Museum was destroyed by enemy action in 1941.

A similar description of the print followed by the date 1789 occurs on the jug shown in Fig. II and III which is also inscribed 'MARY JONES TALLYGRAIG'. This specimen carries forty-seven poles with their corresponding names, of which four or five are new while two or three of the old ones have dropped out. On the other side is a barque with sails rigged.

Exactly the same print of the signalling station occurs on the opposite side (not shown) of the jug seen in Fig. IV, but the total number of poles and names has risen to fifty-eight with the result that the interpretation of the signals, previously placed underneath, now comes to occupy the other side where it is shown under the heading 'Bidston Light House Signals'. The age-old crest of the Borough of Liverpool, the 'liver' now makes an appearance as part of the general set-up, although in fact, a 'liver', or something very closely resembling it, can be seen in all the illustrations as a permanent feature of the lighthouse tower where it probably did duty as a weathercock.

This version of the signalling station is among those more commonly met with. It is found on a cylindrical creamware mug in the Schreiber Collection (Schr. II, 412), painted over in yellow, green, blue and red, while another, apparently similar but uncoloured was among the Liverpool Museum's war losses in 1941. Pole number fifty-six is now shown as reserved for the 'London Cheese Ships', but there is a newcomer labelled 'Enemies' significantly enough, from which it may be deduced that this issue dates after the year 1793, the year in which France declared war on England. The potting characteristics of the jug itself would point to a date

BIDSTON HILL IN POTTERY DECORATION



Fig. III. Reverse side of Fig. II.

about the turn of the century, while a study of the group as a whole makes it abundantly clear that the progressive increase shown by its 'pole population' provides an index whereby its individual members may be given relative dating with some degree of accuracy.

The next example to be described (Fig. V) is a big jug of two quarts capacity which, notwithstanding its considerable increase in size still manages to retain the graceful proportions of the baluster shape so long favoured at Liverpool and so creditable to her potters. Much later in date than those



Fig. V. Black printed, Herculaneum factory.

just described—somewhere between 1810 and 1820 would be a reasonable guess—this jug is a product of the Herculaneum factory which it will be remembered had been taken over by Messrs. Worthington, Humble and Holland in 1796 and worked thereafter by a company of dissident potters from Staffordshire under the management of a Burslem thrower called Mansfield. During the first quarter of the XIXth century this pottery turned out jugs of this type in great quantity, some of which, identical with this specimen were actually marked 'Herculaneum Pottery' on the face of the jug (Earle Coll., No. 364). There are no fewer than seventy-five poles on this one, a very considerable increase and eloquent testimony to the rapid rise of Liverpool in importance as a port during this period of her history. Many new names have been added and although something like thirty years may have passed since the beaker shown in Fig. I was issued, during which the Napoleonic wars had made history and were already passing into forgetfulness, there is still a place reserved for the little London Cheese Ships.

There remains for discussion the last example of this group seen in Fig. VI, perhaps the most interesting of any, for it is made of opaque glass and the question of its provenance at once arises. The possibility of a Bristol origin may be excluded by reason of the absence of that dead white colour which distinguishes Bristol opaque glass. While there is nothing distinctive about its shape which was coming into common use at Liverpool about this time, it must attract attention here, not only because of its close similarity to that of the first specimen described but because it carries the same print with its 1788 date. Wherever it was made, it is therefore something more than a reasonable assumption that it was printed at Liverpool.

Now it is well known that Liverpool was the centre of a large glass making industry during the greater part of the XVIIIth century; and yet with one doubtful exception, there is no evidence that this included the manufacture of opaque glass. The writer has records of no fewer than fifty-two concerns describing themselves as glass-makers or manu-

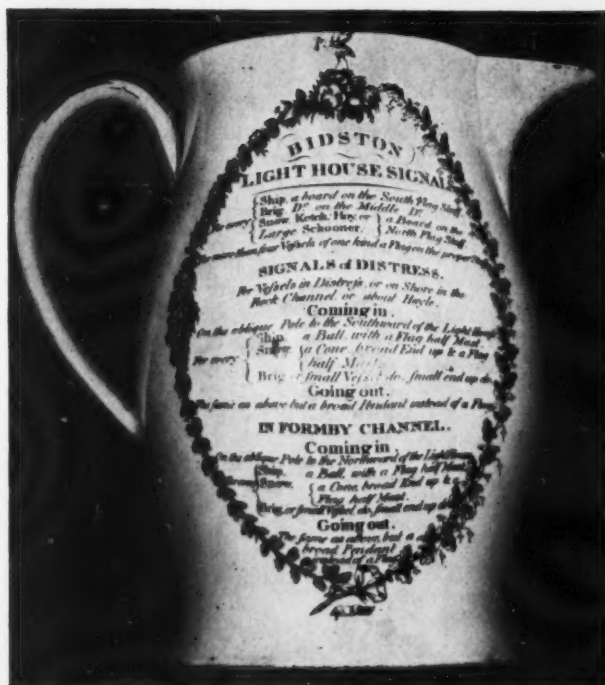


Fig. IV. Black printed jug, undated.



Fig. I. Stump-work covered box, about 1680.

cause it is lined with contemporary paper printed in black from a wood-block with the Royal Arms surrounded by the Garter motto (Fig. III). A small box, only 12 by 8½ inches, it is remarkable that it has survived in such good order for nearly 300 years; equally remarkable is the fact that its

present owner bought it on a London junk stall a few years ago for 7/6d.!

It was with the introduction of tea, and the expense of the leaf which placed it in the category of a valuable, that the box really came into its own. In time, the well-known caddy became commonplace, and few homes were without one. The caddy owed its name to a Chinese weight called a *catty* or *Kati*, which equals about one and a third pounds Avoirdupois. Doubtless, much tea arriving from the Far East came packed conveniently in lots of 1 catty, and the name for the quantity eventually became corrupted into that of the box that held it. This did not occur until late in the XVIIIth century,



Fig. II. Leather-covered box dated 1677.

Fig. III. Interior of box in Fig. II, showing wood-block printed paper.

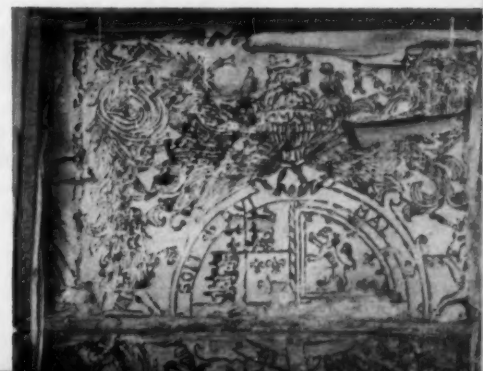




Fig. IV. Caddy in the Chippendale manner, about 1760.



Fig. V. Inlaid mahogany caddy, about 1790.

for in 1754 Thomas Chippendale engraved designs for several in his *Director* and calls them "Tea Chests"; a description that was still current in the 1790's. Whatever their name they were certainly popular, and from about 1730 were made continually and in many styles.

Almost all caddies contained two boxes, either of silver, glass, or wood lined with metal foil. Often there is also a glass vase; which some people say was used for preparing a blend of the two teas, green and black, in the boxes. It is certain, however, that this was for holding sugar. One of the earliest and most sumptuous survivors from a sumptuous age is a caddy sold at Sotheby's in the 1959-60 season for £6,600. The plain box with engraved silver mounts contained a set of three matching caddies, a cream jug, two knives, a set of twelve tea-spoons and a strainer-spoon, and a pair of sugar tongs. The maker was the eminent silversmith Paul de Lamerie, and the date letter that for 1735. It should be mentioned that the value in this instance lay in the design and making of the silver, added to the completeness of the box and its contents.

Chippendale's designs vary from some heavily-carved rococo examples, to one of curved outline relieved by mouldings and with typical metal handle, lock plate, and claw feet. The example shown in Fig. IV is not dissimilar in general appearance to the latter, and was made about 1760. Doubtless, at one time it held a set of silver caddies, but as in most instances the box and its contents have been separated long ago.

Thirty years later in date than the preceding one, is the caddy illustrated in Figs. V and VI. It is made from carefully-selected mahogany, and retains its original pair of wood boxes lined with lead foil. These are so carefully fitted that when dropped into place they lower themselves slowly as the displaced air tries to escape. The cross-banding is of straight-grained kingwood, and there is a line of checkered stringing of holly and ebony.

The Cabinet-Makers' London Book of Prices of 1793 gives some revealing details of the types of caddies and tea-chests current then. It would appear that at that date the two articles were named distinctively: a caddy had one or more spaces inside it for tea, but did not have removable containers, whereas a chest usually had separate canisters for the tea and a place for a sugar-bowl. A typical descrip-

tion is given for "An Oval Tea Chest", which reads:

"Eight inches and a half long, five inches and a half wide, and five inches and a half high, veneer'd the long-way, a string in the top and bottom corners, the bottom groov'd for cloth, the inside of the top and the rim of ditto veneer'd, a lining one inch and a half down in the bottom part, stands up to form a bead and steady the top, two cannisters made to the sweep in three thicknesses, the top of the cannisters flat and hing'd, and the insides of ditto lin'd with tinfoil".

The making of such a piece, less materials, cost 24s., and extras could include any of the following:

"A cover with a hole cut to receive a sugar-bason	6d.
Blocking ditto to the circle, and lining with cloth	5d.
Making a case for the sugar-bason to lift out, the inside shap'd to the circle, the outside to fit the sweep, top part veneer'd and miter'd	1/6d.
If the bason is oval, the case to be extra	6d."
A plain rectangular tea chest, ten inches in length, cost 5s. to make, and could have the following additional features:	
"If the carcase is dovetail'd together [Instead of "braded", or nailed]	4d.
Each hole, with a doubter, and lin'd with tin foil	8d.
Each cannister with a flat sliding top	2/9d.
Each ditto with a flat top, hing'd	3/s.
Letting in an oval in the top to cover the nuts of the handle	2d."

A simple square caddy was specified as follows:

"Four and a half inches long, three inches and a half wide, and four and a half high, plain veneer'd, beaded up the corners and round the top, black plinth or string round the bottom, the cutting open lipp'd, one doubter in the inside of the caddy, and both sides of the doubter lin'd with tin foil, the carcase braded together

2/3d."

Again, there is a list of extras, among which figure:

"If the carcase is dovetail'd together	3d.
Lining the inside with lead [Instead of tinfoil]	1d.
Letting in an oval or shell three inches long	2d.
Lining the bottoms with cloth, per dozen	6d.
If less than six of these, to be each extra	3d.
If only one	1/s.
If the caddies are veneer'd with king, tulip, yew, snake, or any other hard wood, to be extra in the shilling on the start price	1½d."

Details are given also of the construction and cost of making hexagonal caddies (at 2/9d.), octagonal caddies (3s.), pointed circular caddies (3/4d.), oval caddies (4/3d.), and oval double caddies, $7\frac{1}{4}$ inches long (5/3d.). The word "Doubter" appears puzzling, as no dictionary gives any help in deciding the meaning of the word. It is the name for the loose internal cover kept inside a caddy. An "Extra" refers to "champhering the doubter", and occasionally the edges of these are found to have been chamfered by the maker. There is a further charge of 3d. for "Blocking up the doubters flush with the top", and it is found often that light wood blocks have been glued in the corners of the inside of a caddy for this purpose. The doubter does not then fall to the bottom of the box, where it is difficult to retrieve it.

Judging from the very large number of surviving examples there can be no doubt that the tea-caddy, to use the term used today in describing both caddy and chest, was very popular in the last half of the XVIIIth century. There is no evidence available to suggest that they were made by particular craftsmen; no one specialised in their making, and they would seem to have been a normal part of the general cabinet-maker's output. From a study of the trade cards in Heal's *London Furniture Makers*, it seems that the fashion was at its height from about 1760. Several cards of around that date not only state that, with much else, they were offered for sale, but caddies (or chests) are even engraved recognisably in some instances.

In alphabetical order, the following men announced that they had Tea Chests for sale:

John Alexander, at the Elephant and Coffee-Mill, Crooked Lane.

Thomas Chapman, in Old Bedlam, near Moorfields.

Thomas Cloake, No. 4 at the Golden Lion, Lower Moorfields.

Joseph Cooper, at the Crown and Bowl, Snow Hill.

Gerard Crawley, at the Coffee Mill and Nimble Sixpence, Cornhill.

John Price, at the Three Chairs and Cabinet, Catherine Street, Strand.

George Speer, at the Seven Stars, 2 Great Tower Street.

John Speer, at the Lion and Lamb, Fleet Market.

Thorn's, at the Beehive and Patten, John Street, Oxford Market.

Among those who showed a caddy on their card may be included the only one who appears to have gone some way towards making a speciality of their manufacture. Richard Holmes had his place of business at the sign of the Tea

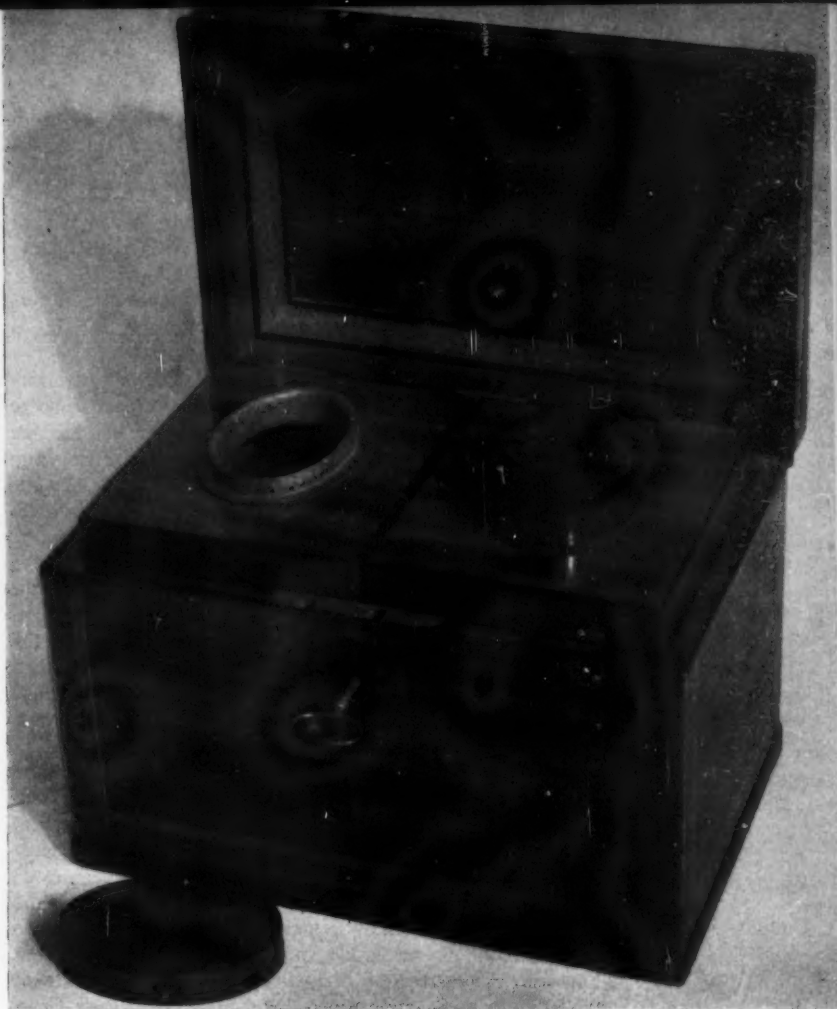


Fig. VI. Interior of caddy in fig. V, showing wood canisters and covers.

Chest, Barbican, and he called himself "Cabinet-maker and Glass Grinder." Not only did he make "all sorts of looking glasses in carved and mahogany frames, likewise all sorts of cutt trays, scollop & round tea boards", but added "Tea Chests for Exportation".

Another firm, Landall and Gordon, at the Griffin and Chair, Little Argyll Street by Swallow Street, deserve a mention. They showed a chair and a griffin with a caddy above, but do not state that they make them. The term "Tea Caddy" does not appear on any card.

(To be concluded)



GREEK BELL-KRATER

A bequest by the late Miss M. F. T. Ready, and the generosity of the National Art-Collections Fund, have enabled the Department of Greek and Roman Antiquities at the British Museum to acquire a fine Greek bell-krater, or mixing-bowl for wine and water. It is a big vase, about 18½ in. in diameter; though it has been broken, only minor chips are missing, and nothing of significance is lost. The picture on one side is shown on the left and shows two warriors in full armour about to go out to battle. The bearded warrior has an apron of leather attached to his shield to protect his legs, while the other has a bow case and quiver by his side. A man and a woman look on, the parents of one or both of the warriors; the woman holds a bowl, to pour a libation of wine before they leave. On the other side of the vase two youthful revellers dance to the music of a flute-girl. The krater is an Attic work, made between 470 and 460 B.C.; it has been attributed by Sir John Beazley to the Altamura Painter.

NEW LINKS

By JEROME MELLQUIST

THE Hartung retrospective at Galerie de France is surprising. And it surprises although it represents but a partial pick from his work. Only one span—1920 to 1939—has been included. Yet this amply demonstrates that Hartung's birthright was that of a tragic temperament, that he fashioned out his own way as an abstract artist and that he did it very early, and that he anticipated, by his predilection for the sign, a Western bent for Oriental calligraphy prevailing ever since 1945. All this might be true and still not explain why he rates as a link.

Only artists peculiarly situated between two periods can do so. History so stands them that they incorporate the crest, the trough and another crest. Cezanne, for example, could assimilate the mottlings and colour-researches of the Impressionists; he also, by his own researches, established for a canvas its essential components of the cube, the cone and the cylinder, and somehow projected such discoveries into the new generation of the Cubists. Similarly Mondrian, absorbing the Cubists, proceeded by elimination until he worked out his pellucid vision of the Non-Representational, and did it with such force that he dominated the geometrical contingent in that vein. But Hartung, one might say, comprehended three crests before perfecting that language leading to his own. Starting when he did, he drew from the deposits of the Cubists—at least in the sense of adherence only to essentials—while his emotional make-up also affiliated him with the Fauves. Still again, as a German, he not only felt the urgences of Rembrandt and Hals (as well as Goya and El Greco), he likewise could not ignore the spate of colour released by such native Expressionists as Slevogt and Corinth. Tapping three inheritances, therefore, his first phase was more complicated than that of Cezanne or the single-track Mondrian. Even so, this might have left him only a point of convergence. His development was such that he became something quite other.

If followed from the show at the Galerie de France, it



HARTUNG : 1938, Galerie de France.



HARTUNG : 1933, Galerie de France.

informs us that he was born in 1904, that a father and grandfather were doctors, that his grandfather had taught himself painting, and that this same man, along with Hartung's mother, admired music. The boy himself took to both astronomy and photography and he even made himself a telescope while living at Bale in 1912. His studies, resumed in Germany during the War, were classical, but he also felt himself attracted by religion. And this passionate religious side is hard to escape at the Paris summer retrospective. He reflected it outright in his "Cena", an ink-drawing of 1912. Here the lines stab towards the central figure at the table and the light there invests, as it should, the Presence dispensing the food. Again, he hangs a Christ upon a cross in "Crucifixion", a crayon of 1921. Yet however piteous the drop of the figure there, a still further compulsion must be sought in the composition: no story-telling—simply a vertical with a transverse at the top, and, at the bottom, dark massings otherwise supporting it. Also not to be ignored is the particular vehemence to "Potentat assis" (1921) and a study from Goya (same year). Here one gets all the force of Buechner's "Danton", a downright revolutionary fervour, and a mixture of compassion with rage. Revealing, on a more distinctly Expressionistic side, were the landscapes—spare, but informed with some other feeling, as so often with the Expressionists. Meanwhile, an "Auto-portrait" (1922) foretells a more abstract phase already beginning to form.

Yet even in 1924-6, studying philosophy and art-history at university, he had as yet not familiarized himself with the findings of Kandinsky, Mondrian and their kind. His therefore remained an independent search. But it was intermittent. If he could produce a completely non-resemblant work in 1922 ("Encre"), he still would devote himself, as

late as 1927, to beaches and to cabins juxtaposed in a geometric huddle. The man's long studies should also be emphasized: how he steeped himself in techniques, how he copied in the museums, how he added Matisse and Picasso to his *repertoire* of copies. Visiting France, he also admired Rouault and Rousseau, while periodic trips took him to Scandinavia, Holland, Belgium. At length, escaped from Germany during the Hitler lunacy, he settled in Paris, where, meeting both Goetz and Héliou, he soon associated also with Domela, Magnelli, Mondrian, Kandinsky, and others given to an abstract mode. Such, more or less, the trajectory until the war's outbreak in 1939.

Now, as arrayed in his retrospective, this evolution betrays his invariable *rightness in space*. Essentially, what Hartung does is to sound colour-notes there—notes almost always from the dark side of the palette. Working in another period, I suspect that he might have done his Stations of the Cross, his lamenting Mary, his perfidious Peter, and the rest of that company. But Hartung transposes a religious outlook into a socio-esthetic equivalent. One might not hear the Napoleonic drum-beats of a Beethoven, but the abysmal groans of our period are here. And here in a steely, penetrating and original language. As such, these works are unique and should last as witnesses.

Yet as *link* Hartung captures yet another significance. The Fauves have almost vanished. Braque, Picasso and Villon age. The Surrealists are largely buried. Who then persists? Who links one time to the next? In that sense, the early Hartung stands monolithic before the approaching generation. Likewise, a link between their endeavours and his own.

Elsewhere Héliou, who has rejected one past, now constructs another (Galerie Cahiers d'Arts). He belonged among those valiantly enrolled as Abstraction-Creation in the early 'thirties. This listed him as one of the first French to paint consistently in the abstract idiom. His work was metallic, concise, rational. It might have been compared to a burst of shrapnel. Thus did he continue until the War. Military service interrupted his painting. Captured by the Germans, he escaped, wrote a book—"They Shall Not Have Me"—and scored out every vestige of the abstract from his pictures. He portrayed men resembling gangsters: hat-brims curved down over the eyes, bodies highly stylized, a poker-faced expression if any. Painters objected, as did critics. They did not realize, evidently, that Héliou was stumbling towards some new formulation of his experience. These paintings thus were transitional—his *trait d'union* between his first flint-like productions and the work presently to follow.

Over two years ago, at any rate, he startled the New Conformists by displaying vegetable still-lives, workmen trundling wheelbarrows, the slanted panes of a Paris studio-window. A very spear of light invaded these pictures. Undoubtedly they came from a mind. Now, in his latest exhibition, he continues this development. Previously he seemed to be conversing, though only in a whisper, with Courbet. Today, notably in the "Crowds Congregating at the Tuileries", he might be overhearing Manet. But he also listens to his own voice. What contemporary could do Paris roof-tops as he does? Or a cabbage luxuriant under a studio spill of light? Or such a settled portrait as "M. Rosen" (1960)? But this investigator notes nature under some penetrating ray of the sun. He compiles a whole cabinet of landscapes. Still, they are no mere transcripts, but rather ocular studies comparable to vignettes. They almost emanate, one might think, from the glaze of the eye.

What then is he attempting? A reconstitution of the



JEAN HELION : Soleil sur les toits. 1961.
Collection J. Canton, Galerie Cahiers d'Arts.

realistic image. He may falter, his colour—ochre to a hazy blue—hardly includes much from the gamut, the mind even may intrude too much. This does not obscure, even so, that here is some of the most courageous painting today stemming from Paris. It may even be that once again, as 30 years ago, Jean Héliou anticipates a generation. Already, in any case, he is a living link. And even a reproach to those who fix themselves in one mode everlastingly.

Sam Francis does not, in his scattered efforts at Galerie Dubourg, reinforce that place in the zenith he won by his previous accomplishments. Then—whatever some might say



SAM FRANCIS : Blue 7, 1960, Tempera, Galerie Dubourg.



LUCIE COUSTURIER : *Nature Morte à la Pastèque*, 1907.
Galerie Jean-Claude et Jacques Bellier.

about his debt to Monet—he incorporated a completely different space-sense. Often he suggested an airplane, girdling the globe and giving its aviator the sense of turning

the very edges of the world. From such a height he also looked down as if on archipelagoes. The paint might drip, but he was no mere *tachiste*. And the limpidity of a canvas, at its best, could be dazzling. It is only to be hoped that the recent show represents but an interruption to what has been a startling climb.

By comparison, who could ascribe to the Neo-Impressionists (Jean-Claude et Jacques Bellier) any such visionary gleam as emerges from the least Sam Francis? The 17 artists here foregathered were specialists in the retina. They studied the effects of phenomena upon it. Concluding that the "stir" of paint must be effected by the eye itself, they left the pigment in particles. Theirs was a partly scientific impulse. Seurat dominated them, naturally, by his commanding intellect. He pursued the research into form as such. Lucie Cousturier remained a celebrator of domesticity, Dubois-Pillet an annotator of lighted moments along a river, Luce a man of acid temperament, Signac a memorializer of ports and harbours. Three, among the rest, might well be signalized. Van Rysselberghe, though himself somewhat "domesticated", did contrive a special edge to his group-portraits, and Cross—still strangely neglected—made warm his outdoor scenes. They did not go neglected by Matisse. Henri van der Velde, given a lyric afflatus, blew refreshment through his canvases. Equally unmistakable was the architectural implication. Later, unfortunately, he gave himself almost entirely to architecture and related arts. As a painter he perished, and one can only regret it. It might well be that, Seurat apart, this group lacked the will of some single powerful personality to lend drive and thrust to its effort. Seurat spent himself too soon. Nevertheless, he too was once a New Link and thus a counterpart to those men who today stand as a hinge between two periods.

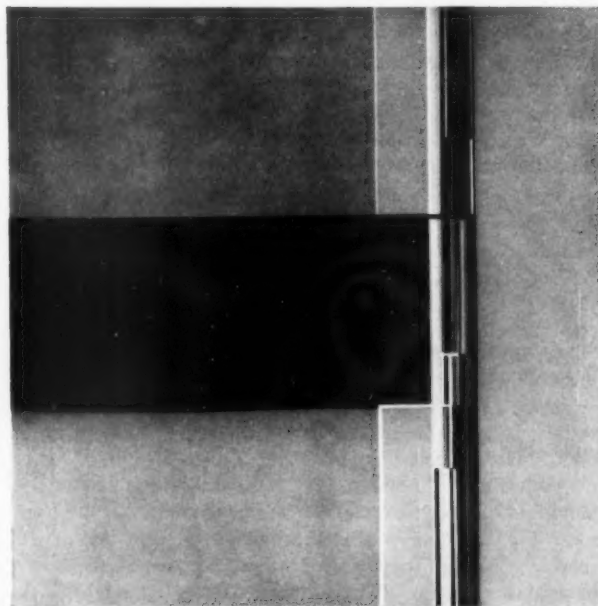
MODERN ART IN LONDON

By JASIA REICHARDT

JOHN PLUMB AT MOLTON GALLERY

Plumb starts with a premise in the form of preselected materials, i.e. an emulsion colour chart, a piece of hardboard no less than 4 ft. wide, and a range of plastic or cloth adhesive tapes. The first decision is made with the choice of three or four colours, the second, with the division of the picture area into several sections, and the rest follows. The resulting paintings are clear-cut, bright, decorative, with no nuance whatever between the areas of colour, and a certain intentional irregularity in the application of the bands of colour, i.e. adhesive tapes. Plumb's exhibition poses several problems, but one of them is particularly interesting; I mean the problem of the association between pre-fabrication and art. If one were to take a kitchen utensil and sign it, by giving a new context to a ready-made thing, one would be making a gesture. Plumb also talks of making gestures when applying a stream of red, for instance, in the form of a vinyl tape. Mathieu also makes a gesture when he charges at his canvas with a loaded brush, yet it is quite clear that 'gesture' in each of these contexts means something different. One can equate the gesture of John Plumb with that of a child building a house out of coloured bricks—both Plumb and the child are concerned with making a choice, and a formal choice at that. In the same way that one must respect the nature of a building brick, one does not, for instance, readily think of rolling it, melting it, or halving it, so the artist retains in his work the inherent qualities of the material he uses. Within the problem that Plumb has set himself, he has succeeded and

the results are both exciting and exuberant, but I am not sure that the problem is sufficiently demanding and important.



JOHN PLUMB : *Middy two*, 1961, emulsion paint p.v.c., cloth and vinyl tapes on board, 48 x 48 in. Molton Gallery.

MODERN ART IN LONDON



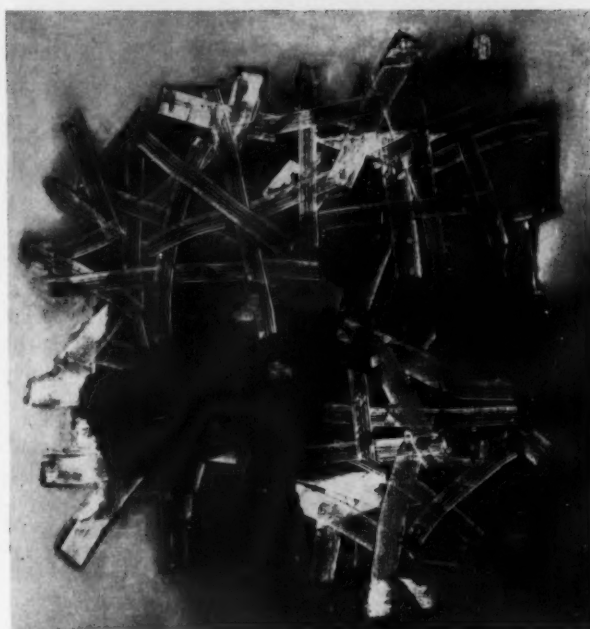
JARDINE :
In Old Cathay,
1961, oil on board,
24 x 13 in.
Portal Gallery.

JARDINE AT PORTAL GALLERY

Two years ago, the centre-piece of Jardine's first exhibition in London was a painting entitled *Unicorn and Starlight*, which showed a small unicorn amidst massive tree trunks. There were two reasons why the painting was not a simple representation of a quadruped in a wood, the first, was the fantastic detail with which everything was rendered, and the second, was the extraordinary poetic atmosphere which pervaded this picture. That particular exhibition marked the artist already as a man of very fertile imagination and tenderness. If one referred to his work then in terms of phantasy, then one would be at a loss as to what terms could be applied to his work now, because the artist's imagination has created dreams and visions that, in one way, are the epitome of surrealist aims, and on the other have the innocence and simplicity of a fairy tale. Jardine's symbolism appears to be a random one, for it seems, that the clocks, columns, long-haired nudes, strange animals and birds, have taken up their positions because the artist likes them and wants to incorporate them into his picture, rather than because their presence has a specific significance. Jardine uses perspective since he likes the atmosphere created by objects disappearing into the far distance. No one can deny the connection between perspective and metaphysics, yet Jardine seems unaware of it; somehow, he is the discoverer of everything he uses because he ignores, or is completely unaware of, its previous functions. Jardine is a naive surrealist, he was one two years ago and he will probably remain one, for whilst his private world becomes more populated with strange creatures his attitude towards them is not likely to change.

SHANTI DAVE AT GRABOWSKI GALLERY

Shanti Dave, despite his Indian origin, produces paintings that have the characteristics inherent in European and



SHANTI DAVE : Composition No. 9, 1961, oil on canvas,
18 x 18 in. Grabowski Gallery.

American art, rather than anything readily recognisable as oriental. His wide travels and a three year stay in America had opened up new vistas for a painter of talent but a limited experience. This exhibition comprises a number of oil paintings which are stylistically similar, yet convey a range of moods. The similarity is contained in the way that the painter combines formal elements, i.e. the well defined oblong shapes of constant width that are scraped through a number of layers of paint, animating the composition with their precise movement, with sentimental, almost translucent areas of colour. The paintings produce the effect of some small form blown up to such an extent that all its insignificant details become meaningful. Sometimes, it is not one form, but two, and the painting appears then to have two centres which are suspended, so to speak, at either end of the picture area. Generally, Dave's paintings rely on charm, delicacy and decorative qualities for their impact.

The exhibition opens on August 12th.

MARGIT BERECKZI AT LINCOLN GALLERY

Contrary to one's objective approach, it is almost impossible to dissociate Margit Bereczki's paintings from the personality of the painter. Because they have originated from a personal crisis in 1948 (she did not paint before), they are the result of an emotional need rather than an intellectual search. This situation gives an important clue, because one cold glance at the exhibition can result only in one feeling a certain inconsistency, a lack of unity and incoherence. On the other hand, being aware that every painting is a single emotional manifestation, one will not set out to look for a reasonable explanation of the exhibition as a whole. Margit Bereczki is an action painter from an emotional need rather than conscious choice, and for that reason too she does not set out to control the paint she manipulates, but seeks an accident. Her oil paintings are extremely complex, so complex in fact, that the viewer loses sight of the direction and form of the painting in the impastoed multi-layered surface. Her gouaches, however, are very different. The artist makes one or two gestures with paint and leaves it at that—nothing is over-elaborated and any single statement is allowed to

stand on its own. It is only the gouaches really that indicate the range of possibilities in Margit Bereczki's work, where she deliberately limits herself to saying one thing at a time.

SCULPTURE AT HANOVER GALLERY

This annual exhibition is never less than good, but this year it is quite exceptional. Among those included are the works by Arp, Giacometti, César, Laurens, Marini, Picasso, and probably for the very first time to be seen in this country is a wall by Louise Nevelson. This one wall is enough to introduce the scope of Nevelson's work, as a sort of architect of space and a magician with junk. She has constructed these multi-unit walls in white, and more recently in gold, but the structure on view has been sprayed with flat black paint, and has the presence of a historical document, or even more so, a witness of passing time. Nevelson has found fascination and meaning in the wooden discarded objects that either did not survive the trends of fashion or constant use. These wooden objects—or one-time furniture—have lost their utilitarian aspects and have gained a new phantasy, as if all the old tables and chairs, instead of going to heaven, go into Louise Nevelson's walls, where they are endowed with qualities that are both extremely alive and very mysterious. The wall is built out of units—boxes, which contain within them the array of wooden objects—and these units can be arranged and re-arranged at will. The artist has always been attracted to wood for its quality of intimacy and because of the speed with which one can work on it. Rather than to call it sculpture, one could describe her work as a form of collage in three dimensions. When Kenneth Sawyer drew one's attention to the fact that Schwitters was undoubtedly Nevelson's spiritual predecessor, he was right in a way, although one must remember that for Schwitters the merzbau was a living space, and Nevelson's walls are either borderlines of space or objects.

DOUGLAS PORTWAY AND DOUGLAS BLAND AT DRIAN GALLERIES

In the paintings of Portway one discovers the mysteries, and the impersonality of an old brick wall. Like a wall that becomes an unwilling witness to passing time, and simultaneously a most genuine document of the activity around it, so Portway's paintings embrace the response to a number of passing emotions, that, like the experiences of a wall, are superimposed one upon another. But the similarity between the graffiti on an old wall and paintings by Portway exists on several levels; in the first place both are the result of multi-layered visual messages which are coherent separately and singly, secondly, they are both concerned with human scale, i.e. they are evocative on the eye level in direct statements, rather than symbols. In view of this very close relationship between a combination of accidental images and these paintings, it is not surprising that the latter are the result of weeks and months of work. The transition between the very first stage and the last, does not involve changes or alterations, but additions which are related in the final work like elements that inevitably go together. For this reason too perhaps, in some of the canvases the final touch consists of script-like writing in a prominent section of the canvas. Portway's vision is always a lyrical one, yet predominantly in minor key, for all the glowing colours are luminous yet subdued, and even the most well defined imagery is tempered as if through weathering and ageing.

Douglas Bland's romantic abstracts, which are on view upstairs, glitter and shine like jewels under the sea. They seem sensual, for the artist takes real pleasure in the sheer



DOUGLAS PORTWAY : Brown Sphere—Black Form,
oil on canvas, 39 x 31 in. Drian Galleries.

sumptuousness of merging colours. They seem brash, for at no time is the idea an effect, for its own sake, mitigated, yet they are extremely well done, as an idea and in execution. When applied to Bland's paintings, the word 'decorative' becomes a virtue as the artist's wholehearted and unambiguous approach to what he is after, i.e. a visual feast, is a success.

ST. JOHN CHILD, ANN RYVES AND DOROTHY RICHARD AT WOODSTOCK GALLERY

St. John Child is preoccupied with the notion of flight, and the majority of his paintings, which on first sight may appear to be abstracts, are given the titles of 'flying machines'. To this painter, the flying machine is the embodiment of an idea, which brings physically into focus, the tenuous relationship between space, movement and matter. Even the colours which Child uses seem to be bleached by light and distorted by distance through which they appear to be seen. But, not only has his image-making a certain originality, his use of collage is also very effective where it essentially becomes a part of the image. Where, on the other hand, Child experiments with a new medium for its own sake, as is the case with the ceramic panel mounted on wood, the introduction of a different material seems a little purposeless because the content of the work does not seem to require it.

Ann Ryves shows a number of well painted, rather gentle landscapes, in which the colours and forms have been evened out somehow to conform to a common denominator. This is the reason perhaps, why all her landscapes evoke only one mood.

Dorothy Richard, whose passionate and cryptic reliefs complete the exhibition, draws her inspiration from an imaginary symbolism and pagan lore. Her work is extraordinarily decisive and powerful, yet, to me at least, it communicates very little.



ALEXANDER WEATHERSTON: Acrobat, 1961, mixed media on canvas, 50 x 40 in. Gallery One.

ALEXANDER WEATHERSTON

THE situations created by Alexander Weatherston deal specifically with singular episodes, events, relationships, and could be described as being at the opposite extreme to any form of empiricism. With the exception of several paintings which are roughly associated with still lifes, the majority contain man-images and animal-figures encountering each other under strange and precarious circumstances. The encounter is precarious because it is momentary—it is a relationship which has the duration of a split second and has the intensity of a moment that is magnified and recorded. Whether he uses collage material, paint, or mixed media, the image is suggested rather than stated explicitly. The human figure may be more reminiscent of a leg of a piano, a belisha beacon, a furniture object, yet its human qualities are unmistakably expressed in its reaction to the situation encountered. Reaction or attitude which, in some irrepressible way suggests surprise, delirium, joy, or crazy ecstasy. Weatherston's images have emerged from a rubble heap with a *cri de coeur* and determination, to take part in a drama or a spectacle. Yet, the lightheartedness with which the acrobat stands on his head and the rider becomes a part of his horse is deceptive, for as is the case with a clown that walks into an arena with a mallet in one hand and a plate in the other and 30 seconds later he walks off having smashed the plate, the awareness of the import and significance of the simple action is there magnified and enlarged. The literary content of these paintings is never disguised, and although it is never predominant, the story is told on both an intellectual and an emotional level, the two balanced in such a way that the issuing idea is never abstract but dealing simply with a specific crucial moment. It is therefore impossible for the viewer to remain impartial, and either he must become involved, or he must turn away—somehow these paintings demand commitment



ALEXANDER WEATHERSTON: Dangerous Acquaintances, 1961, mixed media on canvas, 40 x 30 in. Gallery One.

to the extraordinary game-rite situation they display.

On analysing the artist's attitude towards the characters he creates, one finds that he does not care about the preservation of their personality. The man is a man, not because he fulfils certain functions, but because he finds himself inevitably in certain circumstances. Thus Weatherston, in his own words, described his horse and rider as 'one animal sitting on top of another'. This attitude does not imply a lack of respect for the homo sapiens, nor a desire for the edification of the domestic animal, it simply indicates that on a certain level (i.e. that which interests the artist) the horse and rider compete on equal terms. Within these generalisations about equal values between the horse and man in the paintings, is the artist's rebellion against the reversed situation which is encountered in reality. Yet, this attitude does not stem from social consciousness, nor despair, but the desire to burst, with a pin prick the idea of a highly inflated ego, to change the expected reactions, to create and dispel difficulties.

Within the whole exhibition, it would be difficult to find more than two or three small patches of bright colour. As for the rest, it is black, white and shades of brown that fill the canvases. The choice of colour, as the use of paint and collage material, is dictated by the desire for transformation, i.e. to create out of nothing, out of rubbish, out of throw-outs, a painting that, apart from other things, is a precious and a delicate object. Weatherston's imagination, his sharp wit and general disrespect for any standard values, have created paintings that baffle, amuse, annoy, and stay with one like an unforgettable experience. As for the painter himself, Weatherston does not, so to speak, inhabit the strange world he has created—on the contrary, he is very much the onlooker who lurks outside, making faces at his own paintings and giggling.

Jasia Reichardt

NEW YORK NEWS

By M. L. D'OTRANGE MASTAI

VASSAR CENTENNIAL LOAN SHOW AT WILDENSTEIN

A fine exhibition of drawings that leads once more to the usual speculations on the very special and subtle appeal of drawings as compared to that exercised by paintings. Comparison, or even contrast—certainly not opposition. The lover and/or collector of paintings may also be, indeed generally is, an amateur of drawings, though the reverse proposition does not always hold true. The reason may be that the response to a painting is basically emotional; the enjoyment of a painting, ultimately a sensuous experience, and this of course totally regardless of the subject matter. On the other hand, the material, one might say the physical appeal of a drawing is largely non-existent, or so weakly diluted as to exert very little influence on the judgment: silver-point as opposed to impasto, the ethereal to the earthy. In short the appreciation of a fine drawing comes as near to a totally intellectual experience as is consistent for a visual manifestation.

The one hundred and fifty-five drawings and water-colours of exceptionally fine quality that comprise the "Vassar Centennial Loan Show" (now on view at the Wildenstein Galleries of New York and to remain there through the first week of September) were brought together, out of their own collections by the alumnae of Vassar College as a feature of the centennial of the founding of this institution, and also as a tribute to Agnes Rindge Claffin, Chairman of the Department of Art at Vassar and a teacher there since 1923, to whom the catalogue is dedicated by the former students whose taste, exemplified there, she helped to form.

The scope of the show is ambitious: the opening date is 1400 and the most recent work is dated 1956. Yet, in spite of the tremendous amount of territory to be covered, the quality of individual representation remains unflagging. And this applies not only to the great names (Rembrandt, Watteau, Renoir, Toulouse-Lautrec, Ingres, Fragonard, Tiepolo, etc.) but also more particularly to numerous rare and exquisite examples by lesser known men who at times reached supreme heights. At random, in this light, one must quote: an intriguing study by an unknown artist, French or Flemish, of the XVIth century. "*Interior with a Man Writing on a Long Table*" (No. 15, lent by Mr. and Mrs. Walter C. Baker), where largeness of composition and precision of detail are admirably balanced; a fantastic and sumptuous design for a door knocker by Giovanni di Bologna (No. 19, lent by Mr. and Mrs. Hyatt Mayor), a most beautiful "sculptor's drawing"; a truly exquisite *Wise Virgin*, by Ottavio Mario Leoni (No. 34, lent by Mr. and Mrs. Winslow Ames); a swift, brilliant study of "*Seven Goats*" by Claude Gellée (le Lorrain) that shows the great landscapist as an animalist of no mean powers (No. 40, lent anonymously); "*The Squall*", depicting a nautilus-like bark, with oddly flattened keel, tenuous rigging, slender tapering masts, and great swollen sail ballooning before a sudden gust of wind—a delightful picture attributed to Stefano della Bella, but in any case a production of the Florentine school of the XVIIth century (No. 44, lent by Mr. and Mrs. Hyatt Mayor) and finally, since it is after all impossible to list all that deserves special mention in a show where just about everything does, a more than usually brilliant and fluid example of Tiepolo's match-

EPSTEIN: Head of a Child, c. 1921. Collection Mr. and Mrs. Alexander Dobkin. In the Vassar College Exhibition.



TOULOUSE-LAUTREC: Portrait of Tapié-de-Céleyran at the age of 10, 1882. Charcoal on white paper, 25 x 18 in. Lent by Mrs. Phyllis B. Lambert to the Vassar College Exhibition.

less wizardry, "*Boy Straddling a Cloud*", (No. 56 lent by Mr. and Mrs. Gilbert Harrison).

But in spite of the inclusion of many landscapes, architectural studies, nudes, flower pieces and a great variety of other subjects, it is in fact by portraiture that the show nevertheless seems dominated. The usual, always satisfying psychological studies of the XVIth and XVIIth centuries, each one a compelling evocation, are followed chronologically by a haunting and moody self-portrait by Lorenzo Baldissera Tiepolo (No. 65, lent by the Johns Hopkins University, Collection of Dr. and Mrs. Mason F. Lord) in which the young artist displays such power as to convince one that but for his





GOYA: A Woman with her Clothes Blowing in the Wind. 1824-5. Oil on ivory, 3½ x 3½. Lent by Mr. and Mrs. Kirk Ashew, Jr. to the Vassar College Loan Exhibition.

all too brief career he might well have rivalled the genius of his grand-father. A sombre and thoughtful study of a young man with long, straight black hair (No. 80, "Head of a Man", by Anne-Louis Girodet de Roussy-Trioson, lent by Mr. and Mrs. R. Kirk Ashew, Jr.) takes us past the Age of Reason into the drama and fanaticism of the Revolutionary and Napoleonic periods—while the return to the ancient traditions of grace, elegance and urbanity that followed upon the restoration of the monarchy in France, is mirrored flawlessly in two fine early Ingres "La Comtesse de Turpin de Crissé" and "Lancelot Theodore, Comte de Turpin de Crissé", both circa 1815 (Nos. 81 and 82, lent by Mr. and Mrs. Walter C. Baker).

The two *Crissé* portraits bring to mind the fact that medium after all can be a rather meaningless word, the spirit of the artist bending it to his will—for Ingres was a draughtsman at all times and it must be admitted that the perfect example of the truth of this statement is to be found in his great "Odalisque" which is nothing but a superlative drawing in oils.

Following upon a large number of superior examples of the XIXth century (Degas, Boldoni, Cezanne, Toulouse-Lautrec, etc.) our own age indeed holds its own very proudly in an inclusively proud showing. An enumeration would be equivalent to a rostrum of all the great names in modern and contemporary art, including many abstractionists. The ultimate in drawing, however, and in a sense the culmination of the show seemed attained in the admirable portrait of James Joyce by Augustus John. There is something almost frightening about the impeccability and decision of this swift and yet all-embracing statement set down with a half-dozen razor-fine lines. Hokusai would probably have knelt before this supreme achievement.

The fully illustrated catalogue constitutes a handsome and valuable record of this large group of drawings (one hundred and fifty-five items) from private collections. A. Hyatt Mayor, Curator of Prints at the Metropolitan Museum of Art, served as Chairman of the Selection Committee, and also contributed an essay, as did Aline B. Saarinen and Katherine Kuh.

A COLLECTION OF JAPANESE CERAMICS ON VIEW AT THE BROOKLYN MUSEUM

The mention of Hokusai brings to mind the fact that if the show of drawings reviewed below offers a remarkably complete symposium of the culture and achievements of the



MORRIS GRAVES: Bird 1957. Sumi ink on off white paper, 34 x 22½. Lent by Mrs. John D. Rockefeller, 3rd, to the Vassar College Loan Exhibition.

Occidental world of the past half-millennium (barring a few exceptions, notably Dürer, del Sarto, etc.) it will be noted that it does not include representation of the art of Asia. But New York visitors and residents can amply compensate for this lack by a visit to the venerable Brooklyn Museum, just a stone throw from the island of Manhattan, where they may see for the duration of the summer a choice and selective group of Japanese ceramics, illustrating the development of the art of the potter in Japan from remotest antiquity to the XVIIIth century. The group of ninety-five items was acquired by Captain and Mrs. Roger Gerry during their stay in Japan where Captain Gerry was stationed from 1956 to 1959. As Andree Luce Cooney, of the Department of Oriental Art, remarks in her Preface to the catalogue, Captain and Mrs. Gerry brought to this pursuit "intellectual and aesthetic discrimination". Both are seasoned and knowledgeable collectors while Mrs. Gerry is a well-known professional artist whose works have always displayed a keen spiritual affinity with the Oriental tradition.

For the catalogue of the present show, Captain Gerry, who has often contributed articles on the subject of oriental import wares to specialised publications for collectors, has authored two studies "A Survey of Japanese Ceramics from Prehistoric Times to the Beginning of the Seventeenth Century" and "A Survey of Japanese Porcelain". These present clearly and succinctly the long history of Japan's most ancient and most highly esteemed art form.

The first item in the show is a flat-based jar, decorated with the famous "rope pattern" of the Middle Jomon period (c. 2500 B.C.). A fragment of a Haniwa (funerary ornamental sculpture, originally plain cylinders, but by the end of the VIth century decorated with animal forms as the example

illustrated here) exhibits remarkable grasp of sculptural values in the brownish-red of unglazed earthenware. The later Sue ware (IVth to Xth century A.D.) is marked by great purity and austerity of shape, reflective of the tenets of the newly introduced Buddhist faith, but brightened at times with the occasional use of natural glaze, discovered at about this time. Development of the techniques of glazing, firing, etc., went on through the ensuing centuries. But while these aspects are of great interest to the collector and connoisseur, to the general viewer the chief interest of Japanese ceramics is to be found in the philosophical significance of the various shapes, textures, and patterns of ornamentation. Zen Buddhism looms as the chief moulding force in a figurative as well as the literal sense, since the increasing devotion to the "Tea Ceremony", with its wealth of symbolisms of extraordinary depth and complexity, resulted also in a heightened appreciation of the art of the potter whose creations played there an important role.



NABESHIMA WARE of the early XVIIIth century. White porcelain dish with a flowering camellia branch in underglaze blue. Roger Gerry Collection of Japanese Ceramics, The Brooklyn Museum, New York.

It is said that it is probably impossible either properly to appreciate, or to develop a genuine liking for Japanese artistic productions of any kind unless one give first much careful preliminary thought to the various meanings of the word *shibui*, which is indeed the shibboleth and the sesame. We do not, it seems, have an exact equivalent for this wonderful word expressing just about every wonderful thing: beauty, peace, serenity, genuineness, refinement, restraint, sincerity, earnestness. The list is endless, and one is tempted to think that the Japanese, no more than ourselves, are quite able to word an ultimate definition. But is a definition truly necessary, and the intrinsic, unchanging values that stand the test of time, of tear and wear, do we not recognize them and prize them equally whether garbed in Oriental or Occidental trappings? We may hope also that the cultured and perceptive Japanese do us the honour of qualifying as *shibui* our own highest achievements.

HANIWA FRAGMENT of the Tumulus Period, 300-500 A.D.—a Haniwa—or funerary sculpture—of brownish red earthenware in the form of a horse's head, with an applied harness decoration and traces of paint. Reported to have been excavated in central Honshu (the Kanto Plain region). Roger Gerry Collection, The Brooklyn Museum, New York.



JAR: Sue ware Tumulus period, VI century A.D. Roger Gerry collection of Japanese ceramics, The Brooklyn Museum, New York.

But if a translation of *shibui* must be attempted, it is the word essential that, in its most transcendent meaning, might possibly come closest to satisfying the spirit if not the letter—not only because in truly great art every factor is indeed essential but also because basically the concept of "*Shibusu*" (the noun, *shibui* being the adjective) derives from Shintoism, Japan's aboriginal faith founded on worship of the Kami, or essences—each object or being receiving its share of the divine vital force so that even the humblest manifestation is worthy of respect. There again, it will appear at once, the mystics of the East and our own meet on common ground.

In view of this deep awareness of the beauty and wonder of life—and it seems highly significant that the Japanese expression for understanding and appreciation of beauty should be based on the term for awareness—it is easily understandable that the medium of pottery, so much more "natural" and primitive than porcelain, should have ever been more sympathetic to the Japanese. Captain Gerry in his survey of Japanese porcelain does not neglect to bring out this fact that in spite of undoubted brilliant success in porcelain, as indeed in anything this clever and industrious people ever



chose to attempt, stoneware answers better the deep-rooted longing for *shibui*—so that even today the finest achievements of the Japanese potters are by choice earthenware. There can be no doubt that to our own contemporary taste the simplicity and robustness of pottery is bound to appeal more than porcelain, however exquisite.

THE ASTRONOMY OF ART

This will not be in reference to the productions of Bonestell, the increasingly appreciated artist whose deceptively realistic pictures, visualizing moon- and star-scapes have been dear from early days to science-fiction fans. We have in mind instead the astronomical figures recently released by the Parke-Bernet Galleries of New York on the proceeds of sales held from September, 1960, to June, 1961. The total was \$8,430,306. This is a respectable sum, but the particular interest in this instance derives from the fact that it was attained through what might be termed "normal" sales. It represents an accumulation of average prices—and these show a very high average indeed. There were no single million dollar sales, as is expected to be the case for the Rembrandt coming up at the Erickson sale in November. The top prices for paintings were: \$80,000—for "*Danseuse*" by Toulouse-Lautrec; \$75,000—for a Cubistic Picasso portrait, "*Fernande*"; \$54,000—for "*Trois Jockeys*", a Degas pastel; \$57,500—for Modigliani's "*Boy in a Green Suit*"; \$52,000—for Utrillo's "*Rue de Crimée, Paris*" and \$47,500—for an early Picasso poster, done when he was but twenty years old, "*Au Moulin Rouge*". This last item attracted particular interest, as it had been offered for sale at the same galleries in 1950 and had then fetched a mere \$1,650—Chagall's "*Chrysanthemes*" set a world auction record price of \$43,000, while eight works by Klee grossed a total of

\$79,500.

The modern led similarly in the sculpture market, with Brancusi's marble "*The Penguins*" bringing \$32,500, and the first Braque sculpture sold at auction in America, his small bronze "*Cheval*", a modest \$19,000. Whether, as one critic pithily put it, the result of "manoeuvred taste" or for whatever other cause, these are the financial facts at the moment. Modern art leads all the way.

It would be premature however to judge the market for old masters by the sales of the past season, as nothing actually stupendous was offered. The forthcoming Erickson sale will be the gauge in this respect, and the fabulous is calmly and confidently expected here by all concerned. It is certainly not too much to predict that the highest price in old masters of last season—\$31,000—for Turner's early "*Port Ruysdael*"—will, in comparison, sink into insignificance.

In the field of furniture, French XVIIIth century furniture continues strong. A world auction record was set however for an English piece: an Adam-Chippendale satinwood and mahogany *marqueterie* serpentine-front commode in the French taste, possibly executed by Chippendale himself.

The first edition of "*Don Quixote*", "one of the most desirable books in the world" according to Dr. A. S. W. Rosenbach, was acquired for \$44,000.

All this clearly bears out the authoritative statement issued by Leslie A. Hyam, president of the Parke-Bernet Galleries, who commented: "The season just past confirmed more clearly than ever the one valid conclusion which can be drawn from auction records about collecting and collectors. *The finest procurable examples in any category attain unpredictably high prices, for collectors will pay whatever they have to in the competitive market place when such articles are offered*".

KENSINGTON ANTIQUES FAIR

August 24th to September 7th
at the
KENSINGTON TOWN HALL

Oil painting by David Cox

Stanley V. Hammersley, Stanley House, Piggottshill
Lane, Harpenden, Herts. Stands Nos. 37 & 38

A Spanish Bargueno,
c. 1670, on original
stand.

David Tron
275 King's Road,
S.W.3
Stands Nos.
35 & 36





A set of six Worcester Fable plates.
**Vera Sutcliffe, 23 Brighton
 Road, South Croydon
 Stand No. 29**

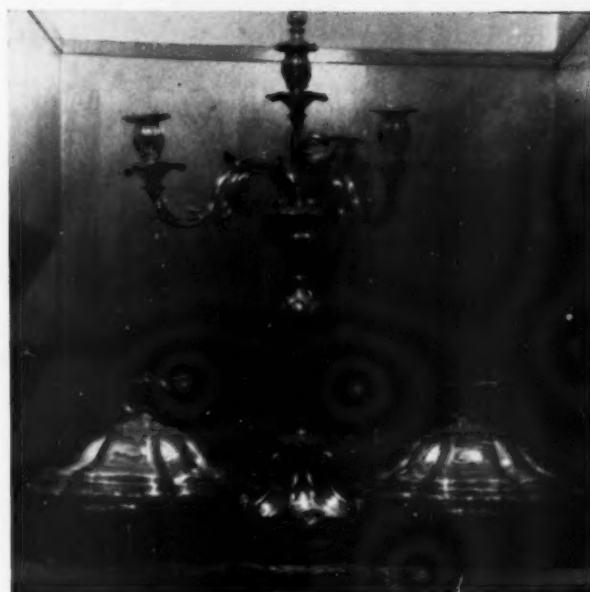


XVIIth century German tapestry,
 depicting the story of Esther and
 Anasuerus.

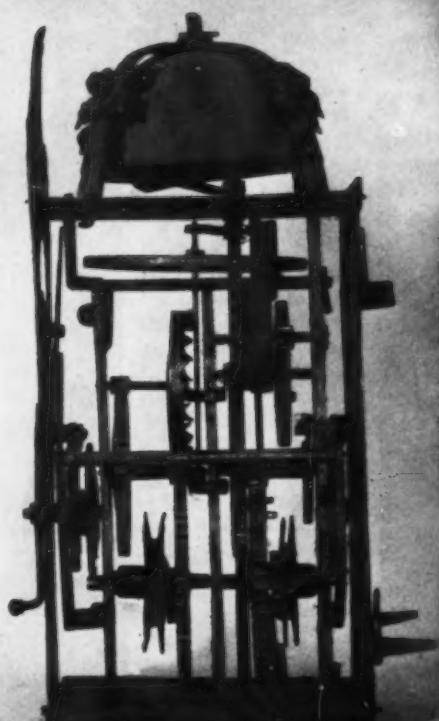
◀ **S. Franses (Carpets) Ltd.
 71 Knightsbridge, S.W.1
 Stand No. 1**



▲ XVIIth century Italian Painting
**V. D. Somerville Hough, The Yews, London End,
 Beaconsfield
 Stand No. 39**



▲ Some pieces of old Sheffield
**Leonard of Liverpool, 69 Bold St.,
 Liverpool. Stand No. 21**
 also 1 Sydney Street, S.W.3



◀ Chamber clock in an iron case with an
 iron movement. German, c. 1550
**Delahar, 178a Drury Lane, W.C.2
 Stand No. 42**

THE ELEVENTH NORTHERN
ANTIQUÉ DEALERS'
FAIR

THE ROYAL HALL, HARROGATE,

31st August to 7th September, 1961



John Wootton (1686-1765). Oil painting, The Hare Hunt.
 46 x 29½ in.

Adrian Merz

Heugh Folds, Grasmere, Westmorland. Stand No. 26

William & Mary walnut bureau cabinet, with original mirrors
 and fittings, 24 x 19 x 68 in. high. From the Lady Hague
 collection.

Quinneys Ltd.

49 Bridge Street Row, Chester. Stands Nos. 8 & 9

A figured walnut veneered
 and gilt Queen Anne
 Mirror, 4 ft. 6 in. high.

Gilbert Morris,
North Wales Antique
Galleries, Beechcroft,
Ffynnongroew,
nr. Holywell, N.W.
Stands Nos. 27 & 28



William Shayer, Snr.,
 1854. Canvas 30 x 25 in.
 Outside the Red Lion Inn,
 Shirley.

N. Newman Ltd.,
Duke Street, London,
S.W.1.

Stands Nos. 22 & 23



BOOK REVIEWS

RENAISSANCE EUROPE. With an introduction by James Lees-Milne. Edited by Harald Busch and Bernd Lönse. With Commentaries on the Illustrations by Hans Weigert. Translated by Peter George. Batsford. 45s. "RENAISSANCE EUROPE" splendidly upholds the standard of this Batsford series on the great movements of European architecture, their settings and their spirit; and an expert on Italy, Mr. James Lees-Milne, writes the lucid introduction to these superb illustrations of a movement primarily Italian.

Florence has rightful pride of place, with Rome as rightfully following. But even at a first glance through 186 photographs carefully chosen to show with what differences the original Renaissance theme, classical, rational, humanistic, developed in a dozen countries, a new presence—nationalism—is keenly felt. Spain, the devout, holds aloof and figures here in little beyond her one pure Renaissance building, Charles V's palace at the Alhambra, and Philip II's Escorial, already foreshadowing Baroque. From the Low Countries and Luther's Germany, where the tendency was towards the flamboyant and the civic, come more than 40 lively pictures—the Bruges Lawcourts, the Neisse Weighing Office, the timbered, steeply gabled House of the Butchers' Guild at Hildesheim (a war victim). Feudal castles being outmoded, courtly France delights the eye with her gracious Loire châteaux—Blois, Amboise, Chambord. England speaks her proud mind in dignified manor-houses; in Montacute House, Kirby Hall, Hatfield, Hardwicke is work more congruous than church-building with the age which bred Linacre, Colet and More.

Students will appreciate having side by side Bramante's Tempietto and Michelangelo's dome of St. Peter's, the buttresses of Henry VII's Chapel at Westminster and the Christ Church gateway at Canterbury, the comparable staircases at Torgau and Blois. And study apart, here is much sheer beauty, not only in the double pages showing Raphael's frescoes, "Parnassus" and "The School of Athens", in the Vatican's Stanza della Segnatura, Augsburg's glorious "Golden Hall" and the vast, tranquil waterfront of Chambord, but also in such homeliness as an entrance hall at Esslingen, with its footworn floorboards shining.

Readers with limited German will miss in the briefer English captions some interesting points; but slips in translation are commendably few. "Spectator" is preferable to "viewer" or "beholder", as "façade" is nowadays to "frontispiece". And surely Brou church was built at Margaret of Austria's orders, not at her "instigation"?

MARGARET LOVELL RENWICK.

REMBRANDT. Paintings, Drawings, and Etchings. 128 plates, 35 in full colour. Phaidon. 47/6d.

If the claim that "this volume contains nearly all the masterpieces painted by Rembrandt, as well as a generous selection

of his drawings and etchings" is overbold, that is almost the only criticism one can have of the latest Phaidon contribution to their Rembrandt literature. Approximately 650 paintings, 1,400 drawings, and 280 etchings by Rembrandt are accepted as authentic, and Phaidon Press have covered this enormous output in nine volumes containing nearly 3,000 reproductions. So we realize that the "nearly all" is a slip of understandable enthusiasm.

The present volume might well be regarded as an Introduction. For one thing the text contains the three earliest biographical references to the master, so that we start, as it were, from the beginning. Add to these the beautifully written and poetically conceived essay by Henri Focillon which embodies the spirit of Rembrandt, and the scholarly notes to the pictures by Ludwig Goldscheider, and the main lines of approach to the work itself have been indicated. No volume that I know could more completely serve the purpose of initiation. It may have been over zealous, even in these days, to recount the Gospel story of The Prodigal Son in order to provide a right background to the picture in The Hermitage, but the error is on the right side.

The volume is most likely to be acquired, however, as another fine album of reproductions on as large a scale as we can hope from a book. In this respect it proves excellent. The colour conveys Rembrandt's rich palette of golden tones of cream, red and warm brown; the well-chosen details are as nearly as possible true to scale; and the inclusion of a number of the drawings and etchings shows us all sides of the artist's genius.

HORACE SHIPP.

HIROSHIGE (1797-1858). By WALTER EXNER. With an introduction by Werner Speiser. Translated by Marguerite Kay. Methuen & Co. 63s.

THIS finely produced book on Hiroshige, one of the greatest of the Japanese masters of the art of wood-engraving, is fully justified, not only on account of the rich quality of the illustrations in colour, which, with one or two exceptions, are accurately printed, but also for the scholarly text by Dr. Walter Exner and the Introduction by Werner Speiser. Marguerite Kay is responsible for the English translation of the German text published in 1958.

The purist will wish that the sizes of the original prints selected for illustration had been given in each case; and measured satisfaction will be felt for the quality and the surface of the paper chosen.

Although Hiroshige's fame rests largely upon his skill as a landscapist, many of his subjects include Flowers, Birds and Aquatic Life in addition to Figures. But the longer he worked, the more he restricted himself to Landscape, for which other masters, like Kunisada (1786-1865) famous for his actor and theatre prints, would provide the figures.

The production of the Japanese coloured woodcut generally involved the collaboration of several different craftsmen. The design had naturally to conform to the particular requirements of the graphic technique and the potentialities and limitations of the wood-block. The basic size of the paper used is the Oban format (about 37½ x 25½ cm.) which could be

folded to make smaller sizes if required. The design was drawn on thin paper and probably traced by some apprentice. When pasted on to the wooden block, it then depended on the skill of the engraver to transfer successfully the charm, vitality and the delicacy of the brush strokes of the original design to the coarser wooden material. The painter determined the colours on the first pull. For each colour a separate block had to be cut: many subjects demanding twenty or even more blocks.

Hiroshige has been called (by Noguchi) the master of "Moon, Snow and Rain", meaning that he was not content simply to reproduce a scene with topographical accuracy, but that he always sought to capture some particular light effect, or an atmosphere or mood; so that his art transcended the mere subject matter. His character is fully substantiated in his work—by, as Dr. Speiser says, "the tranquility and the endearing frankness with which he adds interesting, often very witty, details to his easily intelligible pictures."

VICTOR RIENAECER.

DANGEROUS CORNER. By MAURICE VLAMINCK. Elek Books. 25s.

THE danger abated long ago. Vlaminc the Fauve, flailing blue and vermillion upon canvas, the champion of colour liberty calmed down into a reliable painter of effective landscapes many years before his death in 1958. *Dangerous Corner* was first published in France in 1929, and even then his shout had become a grumble.

The change in character is made ingeniously clear by Vlaminc himself. In a revelatory passage, he says "I felt that I was personally responsible for the disorder into which painting had fallen and which I loathed so much. . . . had I not in my enthusiasm which permitted every sort of audacity, helped to destroy all established conventions?"

Most of all he hated Cubism.

Apart from this faustian distress with the modern movements, *Dangerous Corner* is a happy personal account of a vanished era. Vlaminc racing cyclist, Vlaminc conscript, Vlaminc anarchist (screwing 20 francs out of Zola to help a revolutionary newspaper), the awful penury as a violinist in night-clubs, his hungry young eyes smarting from the sight of fine food, the powdered cocottes and their escorts, or Vlaminc the novelist, coming close to winning the Prix Goncourt—all make amusing anecdote. What a character! The great anti-Cubist with his (strictly non-intellectual) collection of negro sculpture and his enthusiasm for Sunday painters.

He may not occupy the same position in modern art's annals as his one-time friend Derain, but the twilight their reputations suffered recently looks like drawing to a close. In the brouhaha attending each innovation of modern art they have been relegated too easily—but for vastly different reasons. Derain, the museum visitor, was restlessly involved in experiment and pastiche to the end. Vlaminc, the self taught anti-intellectual would not go near galleries for fear of unhealthy influences, preferring to crystallise his now familiar style. Maybe soon we shall see whether the current fashion for lauding his early work at the expense of later development stands up to reappraisal. In

BOOK REVIEWS

his preface, Denys Sutton hints at reassessment in a list of the best paintings, some dating from the 1950's.

P. M. T. SHELDON-WILLIAMS.

"BID TIME RETURN". By DR. JAMES HASSON. Macmillan. 16s.

THIS notice is published, not because it is a book on art, but because Dr. Hasson's first book "The Banquet of the Immortals"—a delightful phantasy woven around his precious collection of art objects—was such a delight for connoisseurs.

He has now published his second book which, while it is quite dissimilar, is yet in its way equally fascinating.

It is an absorbing account of a Harley Street specialist and his search after a cure for cancer and T.B. who in his researches discovers a secret formula, a super-insulin, which opens the door for a daring experiment in rejuvenation.

It is so factual that it reads almost as autobiography and is so graphic that the reader begins to wonder how much of it is true. It is abundantly entertaining and the unusual theme is developed with a gift for clever characterisation and dramatic power which testifies that the author has achieved distinction in literature, even as he has in medicine and art connoisseurship. It is a book to read, enjoy and keep.

C. G. E. BUNT.

MODIGLIANI—a memoir by André Salmon. Translated from French by Randolph and Dorothy Weaver. Jonathan Cape, 30s.

ANDRÉ SALMON'S memoir takes on the form of a story with Modigliani as its hero. The events and dialogue run smoothly, but they are not, in the majority of cases, a first hand account of scenes witnessed by the author, but reconstructions from the available information. As an introduction to Modigliani as an artist and a character, it is likely to acquaint the beginner more easily with the various facets of the artist's short life, than a straightforward personal account. On the other hand, one remembers the statement made by Modigliani's daughter, that almost the only thing that her father's biographers agree upon is the place and date of his birth.

One feels that the author has made some sort of compromise, for he seems to have deliberately attempted to write a popular biography, whereas he was certainly in a position to have given us something a little more analytical and serious. Despite that, there are many incidents that André Salmon describes with great insight and sensitivity, e.g. the unforgettable scene when Modigliani painted a design on his girl-friend's old dress so that she could look magnificent at a party. In the most inspired passages the characters come completely alive; at the other extreme they remain, like marionettes, items manipulated by the author.

J. REICHARDT.

VICTORIAN PORCELAIN. By GEOFFREY A. GODDEN, F.R.S.A., The Victorian Collector Series. Herbert Jenkins. 42s.

WHILE it is remarked frequently that so much of the output of the Victorian period is utter rubbish and not worth the trouble and expense of collecting, there is

no lack of books urging people to do just that. To date, many have been compiled by those with little understanding of the arts and crafts of which they write so enthusiastically and glibly. Geoffrey Godden, who has made a name for himself on the subject and is well known to readers of *APOLLO*, has now produced a book dealing with the finer ceramics of the period in a worthy manner.

Following a chapter devoted to the important international exhibitions which did much to foster higher standards, there are chapters on each of the leading factories and others covering those of lesser prominence, Parian and pâte-sur-pâte. Much of the information about the lives and work of the artists is newly published, and the result of this may be a wider recognition of the merit of many who have been forgotten in the past few decades.

The book is well produced in both the arrangement of the material and its presentation, and the illustrations are clear and well chosen. It provides a sensible and most useful introduction and guide for those interested in the better porcelain of the time of Queen Victoria.

GEOFFREY WILLS.

RENOIR. By COLIN HAYES. **CEZANNE.** By BASIL TAYLOR. Spring Books, 15s.

THIS new series of monographs is primarily intended for the novice and the art student. The introductions are brief and to the point, giving an outline of the artist's career, comments by the artists themselves, their contemporary and subsequent writers, and notes on the forty-eight well-chosen plates. But the publishers are doing a disservice to the community, as well as to the artists, by the appalling quality of the colour plates. It would be far better to show the paintings in black and white than in the travesties of two of the greatest colourists of modern times here presented. It is to be hoped that if the series continues, better quality will be achieved in the reproductions.

The immense popularity of these artists, and the astronomical prices their works have reached at recent auctions, ensures an ever widening demand for informative and well illustrated books. In view of their present standing, the early struggles, the lack of appreciation of their works, as well as their perseverance in spite of infirmities, make poignant records, as moving from the human point of view, as their pictures are from the aesthetic. Each contributed something entirely new to the development of modern painting, Renoir a delight in the sensuous world, the beauty of flesh, the warmth of the sun, the colour of the flowers and women's clothes; Cézanne on the other hand was more interested in the analysis of form and structure, in lines and planes, in the exact definition of shape by means of colour, and thus laid the foundations of the subsequent development of cubism. His extreme modesty and utter devotion to his art are best expressed in the letter to Ambroise Vollard written in January, 1903, some three years before he died: "I have made some progress. Why so late and with such difficulty? Is art really a priesthood that demands the pure in heart who must belong to it entirely?"

MARY CHAMOT.

PICASSO

R. H. Wilenski
& Roland Penrose

Two new volumes in THE FABER GALLERY. Mr Penrose, organiser of last summer's exhibition at the Tate, contributes notes on the ten large colour plates in each volume. Mr Wilenski has written a long Introduction on Picasso's work as a whole. Two volumes, EARLY YEARS and LATER YEARS.

15/- each

Art Now

HERBERT READ

A revised and re-set edition of Sir Herbert's famous "introduction to the theory of modern painting and sculpture". Of the two hundred plates, four in colour, over a quarter are new.

36/-

The Ceramic Art of Korea

CHEWON KIM &
GODFREY ST G. M. GOMPERTZ

A monograph on Korean pottery and porcelain, illustrating and discussing examples in the Duksoo Palace, the Korean National Museum, and collections in private hands. Many of the examples have never been published before. With 100 plates, 32 of them in colour.

63/-

19th Century British Glass

HUGH WAKEFIELD

The first volume in a new series of FABER MONOGRAPHS ON GLASS edited by R. J. Charleston. With 100 plates, 4 of them in colour. (October publication)

50/-

A POCKET BOOK OF German Ceramic Marks

J. P. CUSHION

A pocket guide to the potters, factories and decorators of Germany and Central Europe from the 16th century to the present day. With over 1,000 reproductions of pottery marks.

15/-

FABER

ARCT at the GRABOWSKI GALLERY

HAD Arct painted the pictures, which grace his current exhibition, sixty years ago, and in France instead of Poland, today his works would be rated at least as high, and create as much interest, as those of Henri Martin, Maufra and Loiseau. This is an interesting thought, although this type of conjecture proves nothing other than the well known fact that statements, pictorial and otherwise, are most interesting when they herald something new or original, sometimes almost irrespective of their content. Thus, on the one hand, one could say that Arct is more than sixty years behind time and that he works within a tradition which he has inherited rather than helped to create. On the other hand, it is probably true, that as an impressionist, and only as an impressionist, can he create the lyrical vision of a given landscape which has inspired him. In one sense Arct has disregarded completely the atmosphere—political, social, scientific, artistic, intellectual—in which he lives. His works do not convey the impression that the progress of the past fifty years has entered into his world of painting and left any lasting impression. It is, therefore, impossible to discuss Arct's work in terms of what he has to say or contribute, but in terms of a personal achievement within the limited field that he had chosen many years ago and has since worked persistently within.

Like many of the impressionists Arct also works in the open air directly from nature, yet rarely using the pure colours of the spectrum to create his shimmering image. His colours are certainly more synthetic, yet they fulfil here the same functions. The combination of orange-pinks, blue-green, and purple-reds, give the impression of heightened effect, sometimes almost unreal, sometimes impressively evocative. Arct has a deep feeling for atmosphere, but even more than that a deep feeling for temperature. Therefore, the viewer is not just aware of the character of the place or scene depicted, but also of the time of day when the picture was painted, as well as the time of the year. The differences between one village scene and another may not be absolutely apparent until one has allowed for the effect to be absorbed, and then the mood of the painting becomes eloquent. Apart from the three landscapes and townscapes of Italy, the rest of the exhibition comprises impressions of small towns and villages in Poland. There are only fifteen paintings on view, most of them fairly small and painted during the past two years. One of the most exciting works is the *Landscape from Chioggi* which depicts a bridge over a canal and some houses in the distance. The interesting aspect of this particular painting is that the vision of this simple scene is extraordinarily exotic, in both the intensity of colour and the juxtaposition of the elements included in the composition.



EUGENIUSZ ARCT : Village near Warsaw, oil on canvas, 56 x 65 cm., Grabowski Gallery.



EUGENIUSZ ARCT : Street in Kazimierz, oil on canvas, 56 x 65 cm.

This particular painting reveals Arct as a primitive visionary on whom this particular view at Chioggi made a great impact and has become immobilised in his mind's eye as a phantasy, an imaginary town rather than a real one. In this instance Arct has a close affinity with Bombois despite their obvious technical differences.

Technically, Arct is an extremely competent painter, and there is no doubt that he never loses control of either the image he seeks or the material he manipulates, that he can coax paint to be transformed and that he can fulfil his intention. Yet, in another way, Arct is a modest painter—modest because he does not venture outside a certain scope, even within his idiom, because he does not expand his vision and works within a limited scale and limited proportions. The scale of the canvas may be dictated by purely utilitarian consideration of working out of doors, yet the very sameness of proportion (where a house for instance appears always to be of a certain size in a certain position in the middle distance), may become puzzling. In this particular concept one may find a monotony in this exhibition—not in the subject matter, but in its presentation.

Arct, having finished his studies at the Warsaw Academy of Fine Art some thirty years ago, is now one of its professors. He was born in Odessa in 1899, and studied art at the Kunstgewerbeschule in Lucerne between 1915 and 1920, before completing his studies in Warsaw. Arct's work was shown in London last year, also at the Grabowski Gallery, in a group exhibition. His current show is on until August 12th.



EUGENIUSZ ARCT : Little Church in Kazimierz, oil on canvas, 55 x 64 cm., Grabowski Gallery.

Register of London Picture Dealers

Gallery

Specialities

APPLEBY BROTHERS

10 RYDER STREET, ST. JAMES'S, LONDON, S.W.1.

Paintings of all Schools—Speciality, Large Pictures

ALFRED BROD, LTD.

36 SACKVILLE STREET, PICCADILLY, W.1

Fine Paintings by the XVIIth Century Dutch Masters

DRIAN GALLERIES

5 & 7 PORCHESTER PLACE, MARBLE ARCH, W.2 PADDINGTON 9473

Modern Masters

DUITS LTD.

6 DUKE STREET, ST. JAMES'S, S.W.1 WHITEhall 7440

Finest examples of XVIIth Century Dutch Masters

FINE ART SOCIETY LIMITED

148 NEW BOND STREET, W.1

Paintings and Water-colours of the XIXth and XXth centuries
Specialists in Early English Water-colours

NORBERT FISCHMAN GALLERY

26 OLD BOND STREET, LONDON, W.1

Old Masters

FORES LTD.

123 NEW BOND STREET, W.1 MAYfair 5319

Old and Modern
Sporting Paintings, Drawings and Prints

FROST & REED, LTD.

41 NEW BOND STREET, W.1

Paintings by Old and Modern Masters
Old Engravings and Modern Colour Prints

GIMPEL FILS

50 SOUTH MOLTON STREET, W.1 Mayfair 3720
CABLES GIMPELFILS LONDON

Contemporary Paintings and Sculpture

GRABOWSKI GALLERY

84 SLOANE AVENUE, CHELSEA, LONDON, S.W.3

Exhibitions of Paintings and Water-colours
by Contemporary Artists

GROSVENOR GALLERY

15 DAVIES ST., W.1. Mayfair 2782; Hyde Park 3314
CABLES SEVENARTZ LONDON

XXth Century Paintings, Drawings, Sculpture
for Collectors and Museums

HALLSBOROUGH GALLERY

20 PICCADILLY ARCADE, S.W.1

Finest examples of Old Masters
also XIX—XX Century French Paintings

HANOVER GALLERY

32a ST. GEORGE STREET, HANOVER SQUARE, W.1

Paintings and Sculpture by European Masters
of the XXth Century

ARTHUR JEFFRESS GALLERY

28 DAVIES STREET, W.1

XIXth and XXth Century Paintings of Fantasy
and Sentiment

KAPLAN GALLERY

6 DUKE STREET, ST. JAMES'S, S.W.1. WHI 8665

19th and 20th Century Paintings, Sculpture and
Contemporary Art

M. KNOEDLER & CO. LTD.

34 ST. JAMES'S STREET, S.W.1. TRAFalgar 1641-2
Also at PARIS and NEW YORK

Important Old Master and Modern Paintings
and Drawings

PAUL LARSEN

43 DUKE STREET, ST. JAMES'S, S.W.1

Fine Paintings by Old Masters of all Schools

LEFEVRE GALLERY

30 BRUTON STREET, W.1

XIXth and XXth Century French Paintings

LEGER GALLERIES

13 OLD BOND STREET, W.1

Old Masters of the English and Continental Schools, XIVth to
XIXth Centuries, and Early English Water-colours

LEGGATT BROS.

30 ST. JAMES'S STREET, S.W.1

English Paintings of the XVIIIth and XIXth Centuries

LEICESTER GALLERIES

LEICESTER SQUARE, W.C.2

Paintings, Sculptures and Drawings
by XIXth and XXth Century Artists

G. M. LOTINGA LTD.

9A NEW BOND STREET, W.1 MAYfair 3952

XIXth and XXth Century French Paintings

J. S. MAAS & CO. LTD.

15A CLIFFORD ST., NEW BOND ST., W.1. REG 2302

Old and Modern Paintings, Water-colours and Drawings
of XVIIth to XXth Centuries.

(Continued on page 61)

SALE ROOM PRICES

CHINESE PORCELAIN

SOTHEBY'S. A sale that realised a total of nearly £25,000 included a very rare XVIth century blue and white bowl made for a Portuguese buyer, it bore the arms of Portugal (admittedly upside-down), the sacred Monogram, and on the rim the inscription AVE MARIA GRACIA PLENA, it can be dated to between 1517 and 1521 and bore the six character mark of Hsüan Tê. This remarkable piece, just over nine inches in diameter, realised £1,800. Other pieces in the same sale included the following: a T'ang figure of a prancing horse covered in a pale green crackled translucent glaze, 17 inches high, £600—another, covered in a chestnut glaze, 13 ins. high, £620—a Yuan Chekiang celadon dish with a dragon pursuing a flaming-pearl in the centre, 14½ ins. diameter, £290—a small Ming bowl decorated in underglaze blue with scrolling flowers within borders, six character mark of Hsüan Tê, 6½ ins. diameter, £620—an XVIIIth century Fukien "blanc-de-chine" standing figure of Liu Han, 11½ ins. high, £160—a Wei pottery figure of a horse with traces of polychrome decoration, 7½ ins. high, £230—a number of Kang Hsi figures decorated on the biscuit in green, aubergine, yellow and black, included: one of the Eight Taoist Immortals, perhaps Han Hsiang Tzu patron of musicians, 5½ ins. high, £190; another Immortal, Lan Ts'ai-Ho, patron of gardeners, 5½ ins. high, £120; another, perhaps Ts'ao Kuo-ch'iu, 6½ ins. high, £180 a Dignitary standing with a boy at his feet, 12½ ins. high, £150; Kuan Ti, the God of War, 11 ins. high, £250; and a companion figure to the preceding, £260—a pair of figures of parrots on pierced rockwork bases, glazed in violet and turquoise, 7½ ins. high, £1,450—a pair of kylins on openwork bases, one with a brocade ball and the other with a young kylin, glazed in violet and pale turquoise blue, 7½ ins. high, £170—a K'ang Hsi dish painted a famille verte colours with the Princess Pai Hua proposing to Ti Ch'ing, 13½ ins. diameter, £120—a K'ang Hsi bowl painted in famille verte and famille noire colours with panels of phoenix and flowers, 8½ ins. diameter, £190—a K'ang Hsi biscuit figure of a seated fabulous animal painted in green and colours, 12½ ins. high, £220—a pair of K'ang Hsi octagonal vases and covers painted in famille verte colours with landscapes, flowers and birds, 19½ ins. high, £1,100—a pair of coral-ground K'ang Hsi rouleau vases and covers, similar to a pair illustrated in Hobson's *Later Ceramic Wares of China* (Colour plate C), 16½ ins. high, £400—"China-Trade", "export", or "Lowestoft" porcelain included the following: a set of 51 plates decorated with fruit and flowers in black and gilding, £340—a set of 15 plates painted with flowers in famille rose colours, £54—a set of 31 armorial plates painted in grey with gilding, and four English porcelain dishes to match, £105—a 41-piece armorial tea service painted in famille rose colours, £230—a 69-piece dinner service painted in famille rose colours with sprays of European flowers within coloured borders, £900—a 54-piece dinner service painted with flowering tree peonies, plum blossom and chrysanthemums in famille rose colours, £1,250—a dinner service of 152 pieces, painted with a coat-of-arms and flower-sprays in famille rose colours, and underglaze blue borders (a number of the pieces lacking the coat-of-arms), £1,850.

CHRISTIE'S. A dish painted in famille rose colours with the coat-of-arms of Don José de Castro, Bishop of Opporto from 1798 to 1814, and Patriarch of Lisbon, 15 ins. diameter, 185 gns.—a K'ang Hsi dish enamelled in famille verte colours with utensils within a border of the Eight Emblems, incised with the Johanneum Palace mark, N.19., 13½ ins. diameter, 60 gns.—a Ch'ien Lung group of a dancing Dutchman and companion enamelled in famille rose colours, 9½ ins. high, 380 gns.—a pair of figures of seated hounds covered in an aubergine glaze, 10 ins. high, 270 gns.—a large dinner service painted with a coat-of-arms and European flower sprays in famille rose colours was sold divided into a number of lots, which included a pair of oblong soup tureens, covers and stands, 14 ins. long, 400 gns.; a pair of water bottles, 10 ins. high, 290 gns.; twelve octagonal plates, 240 gns.; and a set of three shell-shaped dishes, 120 gns.

ENGLISH PORCELAIN AND POTTERY

SOTHEBY'S. A pair of Worcester plaques, one painted with seashells by Baxter and the other with a basket of flowers,

£180—a Bow white sprigged teapot and cover, and a white sprigged goblet, £82—a pair of Chelsea red anchor partridge tureens and covers (one of the latter repaired), painted in colours, £70—a Spode 1166 garniture decorated with flowers on a dark blue and gilt ground, comprising a large vase, a dish, and two small vases with stands, £250—a Lambeth pottery dish moulded with a group representing "La Fecondité" and dated 1674, 19 ins. wide, £260—a Lambeth wine cup decorated with birds in blue and dated 1686, 3½ ins. high, £300—a Lambeth mug painted in blue with a portrait of king Charles II and dated 1661, 3½ ins. high, £380—a Wedgwood and Bentley agate-ware pot-pourri vase, with cover and lid, marked on a circular band, 12½ ins. high, £175—a pair of similar vases, also marked, 7½ ins. high, £78—a pair of Ralph Wood figures of lions standing on rectangular bases and glazed in green and brown, 10½ ins. long, £260.

CHRISTIE'S. A Chelsea scent-bottle modelled as a bouquet of apple blossom and with its original shagreen case, 2½ ins. high, 240 gns.—a marked Nantgarw shell-shaped dish painted in colours with sprays of flowers, 8½ ins. wide, 50 gns.—a pair of Chelsea figures of kneeling Nubians holding shells, 8 ins. high, 210 gns.—a marked Nantgarw boat-shaped pen tray painted with roses, sprigs and gilding, 9½ ins. wide, 180 gns.—a set of six Wedgwood creamware two-handled milk urns, with covers and ladles, each inscribed "Endsleigh Dairy"; from Endsleigh, Tavistock, Devon, 245 gns.—a Bow figure of a cock, enamelled in colours, 4 ins. high, 250 gns.

CONTINENTAL PORCELAIN

SOTHEBY'S. A marked St. Cloud teapot and cover with crested bird's head terminal to the spout, and decoration in blue, 6 ins. high, £140—a Chantilly sauce tureen, cover and stand of four-lobed shape painted in colours with Indian flowers, 9½ ins. wide, £190—a Chantilly two-handled cachepot painted with peacocks in a landscape, 7½ ins. high, £250—a Chantilly apothecary jar and cover painted with sprays of Kakiemon flowers and a wreath of palms and olives, but with the name of a drug not inscribed in the space provided for it, 5½ ins. high, £190—a Capodimonte figure of a cat with a mouse in its mouth, 2½ ins. high, £460—a Frankenthal group of two lovers modelled by T. L. Lanz, 8½ ins. high, £370—a Fürstenburg dish of flowers by Ludwig Becher, 8½ ins. diameter, £160—a set of eight Vienna monkey musicians, after the Meissen models by Kändler, £340—a pair of Mennecy figures of peacocks on rock bases and with their tails spread, painted in colours and marked, 5 ins. high, £1,800—a Höchst group of peasant lovers, modelled by Simon Feilner, 9½ ins. high, £800—an early Fürstenburg figure of a beggar girl, modelled by Simon Feilner, and at one time in the Gumprecht Collection dispersed in 1918, 6 ins. high, £1,200—a number of lots of Meissen porcelain included the following: a 48-piece tea and coffee service painted in puce camaieu within gilt borders, £1,150; a coffee pot and cover decorated at Augsburg with *goldchinesen*, 6½ ins. high, £140; a beaker decorated with Chinese figures in the manner of Herold, 3½ ins. high, £270; a large "Swan service" dish, from the service designed by Kändler and Eberlein for Count Brühl between 1738 and 1740, 16½ ins. diameter, £380; a plate from the same service as the preceding, 9 ins. diameter, £140; a saucer dish painted with flowers in the manner of Chinese famille verte wares; 10½ ins. diameter, £140; a plate painted with panels of quay scenes in the manner of C. F. Herold, 9 ins. diameter, £170; a figure of St. John Nepomuk, modelled by Kirchner, 11½ ins. high, £420; a figure of a beggarwoman, 5½ ins. high, £155; another figure of a beggarwoman, but coloured differently, £330; a snuff-box modelled in the form of a tent, painted with military scenes and mounted in gold, 2½ ins. long, £440; a figure of the greeting Harlequin, modelled by J. J. Kändler about 1740, 6 ins. high, £2,200; and an early figure of Harlequin, modelled probably by J. G. Kirchner, 7 ins. high, £2,300.

CHRISTIE'S. Two Capo-di-Monte figures of swans, one with the impressed fleur-de-lys mark, 3 ins. high, 780 gns.—a Doccia figure of a Turkish lady seated on a cushion, 4½ ins. high, 310 gns.—a Capo-di-Monte plate painted with Danæ and the Shower of Gold after Titian, 10½ ins. diameter, 200 gns.—a pair of Frankenthal figures of Columbine and Harlequin, modelled by J. W. Lanz, 5½ ins. high, 950 gns.—a pair of Buen Retiro plates, made to match the Sèvres porcelain

(Continued on page 62)

Register of London Picture Dealers — continued

Gallery	Specialities
JOHN MANNING 71 NEW BOND STREET, W.1 MAYfair 4629	Old and Modern Drawings of the English and Continental Schools
MARLBOROUGH FINE ART LTD. 39 OLD BOND STREET, W.1 HYDe Park 6195-6 CABLES BONDARTO	French Impressionists and Important XXth Century Paintings Finest Old Masters
MATTHIESEN GALLERY 142 NEW BOND STREET, W.1. Mayfair 5767	Old Masters, French Impressionists, Contemporary Art
McROBERTS & TUNNARD LTD. 34 CURZON STREET, W.1. GRO. 3811	XIXth and XXth Century Paintings, Drawings and Sculpture
JOHN MITCHELL & SON 8 NEW BOND STREET, W.1. HYDe Park 7567	Old Master Paintings
NEW LONDON GALLERY 17-18 OLD BOND STREET, W.1. GROsvenor 6755 CABLES BONDARTO	Contemporary Paintings and Sculpture
NEW VISION CENTRE GALLERY 4 SEYMOUR PLACE, MARBLE ARCH, W.1	Contemporary Paintings and Sculptures
OBELISK GALLERY 15 CRAWFORD ST., LONDON, W.1. Hunter 9821	Modern Paintings, Modern Sculpture, Ancient Sculpture.
O'HANA GALLERY 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	Until 31st August. Marc Chagall
HAL O'NIANS 6 RYDER STREET, ST. JAMES'S, S.W.1 WHI 9392	Old Master Paintings and Drawings
PARKER GALLERY 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
PORTAL GALLERY 16a GRAFTON ST., BOND ST., W.1. HYD. 0706	Modern, Primitive, Romantic and Surrealist Paintings
PULITZER GALLERY 5 KENSINGTON HIGH STREET, W.8 WEStern 2647	Exhibition of Paintings and Watercolours by English and Continental Masters
REDFERN GALLERY 20 CORK STREET, BURLINGTON GARDENS, W.1	Contemporary English and French Paintings
ROLAND, BROWSE & DELBANCO 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
EDWARD SPEELMAN LTD. EMPIRE HOUSE, 175 PICCADILLY, W.1 HYDe Park 0657	Old Master Paintings
TEMPLE GALLERY 3 HARRIET ST., KNIGHTSBRIDGE, S.W.1 Belgravia 7678	Modern Paintings, Greek and Russian Icons
ARTHUR TOOTH & SONS 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
UPPER GROSVENOR GALLERIES 19 UPPER GROSVENOR STREET, LONDON, W.1	Works by Modern Artists always on show. Also a large selection of Old Masters.
WADDINGTON GALLERIES 2 CORK STREET, LONDON, W.1 REGent 1719	Specialises in Contemporary British Paintings, Drawings and Sculpture
JOHN WHIBLEY GALLERY 60 GEORGE ST., BAKER STREET, W.1 Welbeck 5651	Modern Paintings and Sculptures
WILDENSTEIN & CO., LTD. 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters
WOODSTOCK GALLERY 16 WOODSTOCK STREET, W.1 MAYfair 4419	Contemporary Sculptures and Paintings

APOLLO

service supplied to the Prince of the Asturias, later Carlos IV of Spain, in 1774, 9½ ins. diameter, 220 gns.—a Tournai group of the Crucifixion in white biscuit porcelain, on an ormolu base, 28 ins. high, 260 gns.—a Sèvres mustard pot, cover and stand, painted with panels of Cupids reserved on a blue and gold ground, marked with the letter for 1767, 480 gns.—nine Mennecey custard cups and covers, modelled with spiral flutes and painted with sprays of flowers, 180 gns.—a Fürstenburg figure of Doctor Boloardo, modelled by Simon Feilner, 8 ins. high, 780 gns.—Meissen porcelain included the following: a pair of barrel-shaped sucriers, covers and stands, painted with panels of figures and buildings by C. F. Herold reserved on a blue ground with gilt fleur-de-lys and with the Franch Royal arms, a part of the gift of Augustus III of Saxony on the occasion of the marriage of his daughter to the Dauphin in 1747 and taken to Paris by Kändler himself, 1,300 gns.; a figure of a parrot, modelled by Kändler, 4½ ins. high, 500 gns.—a figure of Harlequin dancing and holding a pair of spectacles before his eyes, modelled by Kändler, 7½ ins. high, 900 gns.; an early figure of Harlequin, modelled probably by J. G. Kirchner, 6½ ins. high, 2,000 gns.; a dinner service of 105 pieces painted with sprays of flowers within borders of panels of birds, and moulded with scrolling foliage, flowers and wave ornament, 4,000 gns.

LEAD GARDEN ORNAMENTS

Perhaps the recent hot weather was responsible for so many of these coming on the market, as they are not usually to be seen in quantity.

CHRISTIE'S. A pair of figures of a shepherd and shepherdess, 5 ft. 2 in. and 4 ft. 11 in. high, 1,050 gns.—a pair of figures of a man and woman skating, 4 ft. 5 in. and 4 ft. 3 in. high, 520 gns.—a pair of figures of a shepherd and a shepherdess, formerly at Oatlands Park, Weybridge, Surrey, 5 ft. 3 in. and 4 ft. 10½ in. high, 1,850 gns.

PHILLIPS, SON and NEALE'S. Two figures representing the Seasons, 33 ins. high, £100.

HENRY SPENCER & SONS, Retford, Notts, at Holbeck Manor, Horncastle, Lincs. A set of eight circular vases moulded with figures of infant bacchanals and centaurs, 12 ins. high, £220—a pair of octagonal cisterns moulded with masks, 20 ins. high, £116—a circular well-head formed of twenty panels moulded with a cherubic choir, 5 ft. 6 ins. diameter, £120—a pair of circular vases moulded with mythological subjects within cartouches, each supported on four paw feet, 28 ins. high, £164.

HENRY SPENCER & SONS, at Osmaston Manor, Derbyshire. A pair of almost life-size figures of Greek athletes poised for the start, £240—a figure of Punchinello, 39 ins. high, £140—a pair of figures of Harpies, 32 ins. high, £205—a group representing "The Wrestlers", 27 ins. high, £200—a pair of figures of a youth and a maiden as gardeners, 39 ins. high, £102—a pair of figures of cupids, one with a sickle and the other drawing a bow, 28 ins. high, £130—a youth wearing cap and loin-cloth, poised to throw a stone, 27 ins. high, £100—a figure of a blackamoor supporting a sundial, 54 ins. high, £320—a figure of Neptune, 7 ft. high, £610.

FURNITURE, PICTURES, ETC.

ROWLAND GORRINGE & CO., at their Auction Galleries, 15 North Street, Lewes. An ormolu mounted ebonised and mahogany cabinet, £370—a set of 6 Hepplewhite-style chairs £46—a Regency rosewood chiffonier bookcase, £42—a Regency swing cradle, £48—a set of 4 yew-wood Windsor armchairs, £63—a set of 5 bell-metal measures, £36—a brass cannon model, £32—a pair of gun-metal starting gun models, £36—a set of 8 Hepplewhite-style dining chairs, £56—a fine quality Kirman rug, £34—a Kirman rug with medallion centre £62—a resin bust of the Maori chieftain, £27—a pair of bowls with landscape paintings, £56—a pair of reclining Dresden china figures, £29—a Victorian plain silver 2-handled tray, £80—a Victorian half-fluted 4-piece silver tea service, £58—a George III 2-handled cup and cover, £34—a pair of George IV embossed pillar candlesticks £78—a turquoise and diamond bow and leaf necklet, £40—an opal and diamond bow brooch, £34.

BONHAM'S. A girl seated in a kitchen, signed by J. Wilson, 23 by 19 ins., £136 10s.—a river landscape with anglers, by R. Hilder, 20 by 29 ins., 70 gns.—a Roman view with figures and an ox-cart, by Bellotto, 10 by 16 ins., 70 gns.—a figure holding a spear, in a rocky landscape with ruins, by a XIXth century artist, 36 by 58 ins., 125 gns.—the Madonna and Child with the Infant St. John, by Carlos Cigniani, 51 by 40 ins., 130 gns.—a procession of peasants singing and dancing on the Campagna, inscribed *Roma 1879* and signed by Filippo Indoni, 35 by 59 ins., 180 gns.—an Italian harbour scene with figures, dated 1691 and signed by Jacob de Heusch, 23 by 31 ins., 360 gns.—a flower-piece, with roses, tulips and lilies-of-the-valley in a glass vase, by Ambrosius Bosschaert, 14 by 9½ ins., 6,800 gns.

Les Galeries de Peinture à Paris

BERRI LARDY & CIE

4 RUE DES BEAUX-ARTS, PARIS VI ODE 52-19

GALERIE JEANNE BUCHER

53 RUE DE SEINE, PARIS 6°

GALERIE LA CLOCHE

8 PLACE VENDOME, PARIS

GALERIE KARL FLINKER

34 RUE DU BAC, 7°

GALERIE FRICKER

177 BOULEVARD HAUSSMANN, 8° ELY 20-57

GALERIE DENISE RENE

124 RUE DE LA BOÉTIE, 8°

GALERIE VENDOME

12 RUE DE LA PAIX OPE 84-77

VILLAND & GALANIS

127 BOULEVARD HAUSSMANN, 8°

GALERIE ROR VOLMAR

75 RUE DU FAUBOURG ST. HONORÉ, 8° ELY 27-20

Marcoussis, Vuillard, Delaunay, Raoul Dufy, Valmier, Mouly, Hilaire, Bauchesne, Lecoultré, Bret, Rin

Byzantios - Chelimsky - Carrade - Mihailovitch

BANC recent paintings. Permanently on Show: Petlevski, Cremonini, Lebenstein, Lucebert, Grierowski, Polak

From Sept. 4th to Oct. 19th: the painters of the Gallery: Castel, Chinn, Erma, Hosiasson, Hundertwasser, Jenkins, Karskaya, Santomaso, Sonderborg, Zanartu

Gleizes, Gromaire, Herbin, Jawlensky, Dobashi, Duncan, Avray Wilson, etc.

Arp, Drawings 1912—1959

Reliefs, Sculptures, Tapestries

Charmy - Morère - Neillot - Neveur - Palue

Parsus - Shart - Thiout

et Pierre Dumont - Jean Puy - Marcel Roche

Mathieu Verdilhan - Valtat - Vauthier

Borès - Dayez - Chastel - Estève - Gischia - Lagrange - Lapicque Lobo - Geer Van Velde

Azéma-Billa - Maurice Buffet - Driès - Hambourg - Humblot

Letellier - Raffy le Persan - Savreux - Oleg Suizer - Thiout

Touchagues - Vertès

THE
BRITISH ANTIQUE DEALERS ASSOCIATION

Wish to Announce

THE
INTERNATIONAL
ART TREASURES EXHIBITION

at the

VICTORIA & ALBERT MUSEUM

1st March to 29th April

1962

The Exhibition which is being presented under the
auspices of C.I.N.O.A., the International Confederation
of Art Dealers, will be organised and arranged by
The British Antique Dealers' Association.

*Discerning buyers and sellers appreciate the many advantages of dealing with
members. A booklet price 5/- post free (\$1 in the U.S.A.), giving the names
and addresses of over five hundred established dealers in antiques and works
of art who are members of the Association will be forwarded on application
to the Secretary at*

The British Antique Dealers' Association Ltd.

20 RUTLAND GATE, LONDON, S.W.7

Telephone: Kensington 4128 & 2102



THE SIGN OF MEMBERSHIP

Internationally Famous for Fine Carpets



An exceptionally fine Louis XV Beauvais Tapestry. Size 11 ft. 9 in. x 16 ft. 10 in.
Ref. No. 50680.



The House of Perez

Member of the British Antique Dealers' Association

112 & 168 BROMPTON RD., LONDON, S.W.3

Telephone: KENSington 9878, 9774 and 1917 (for 112)

Telegraphic address: "Carperezet"

BRISTOL

THE NETHERLANDS